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ORIGINAL SKETCH FOR STAGE SCENERY

By Inigo Jones

R.I.B.A. Collection

TERREBONNE CHURCH
Mid-nineteenth century, now demolished

Old Churches and Church Carving in the Province of Quebec

BY PROFESSOR RAMSAY TRAQUAIR, M.A. (HON.) McGILL UNIVERSITY [*F.*]

THE researches of the Abbé Gosselin have shown us that the founders of New France on the banks of the St. Lawrence gave great attention to the education of the colonists. A seminary was founded in Quebec to provide a classical and literary training for those destined for the Church or the professions and within it schools were formed to teach agriculture and the "arts et mêtiers." In these the children of the colonists were instructed in those trades which were necessary for the young colony, in carpentry, masonwork, leatherwork, smithing, tailoring and the fine arts as well as in reading, writing and simple arithmetic.*

The exact date at which Mgr. de Laval founded his "ecole des arts et mêtiers" is not known. The Abbé Gosselin places it at 1668, and it was certainly in existence shortly after that date, for some forty names have been preserved in the archives of the seminary at Quebec of men who passed through it between 1671 and 1685. La Tour, in his *Memoires de la vie de Mgr. de Laval* writes of it: "Ils reussissent beaucoup mieux dans les ouvrages des mains. Les arts y sont portées a une grande perfection et on y trouve en tous genres de fort bons ouvriers." The schools had two branches, one connected with the seminary at Quebec the other, which was particularly devoted to agriculture, at St. Joachim, a village some thirty miles below Quebec on the St. Lawrence. In both of these schools instruction was given in architecture, painting, sculpture and gilding.

A document in the archives of the seminary, dated 1685, and entitled "Instructions pour les manufactures," says of the school at St. Joachim: "L'on y enseigne actuellement la menuiserie, la sculpture, la

* L'Abbé Amédée Gosselin. *L'Instruction au Canada*, 1635-1760. Quebec 1911.

peinture, la dorure pour l'ornement des églises la maçonne et la charpente." La Potherie, writing of the chapel of the seminary, which was built in 1693 and burned in 1701, says : " La sculpture, que l'on estime 10,000 écus, en est très belle ; elle a été faite par les séminaristes, qui n'ont rien épargné pour mettre l'ouvrage dans sa perfection. Le maître autel est un ouvrage d'architecture à la corinthienne, les murailles sont revêtues de lambris et des sculptures dans lesquels sont plusieurs grands tableaux. Les ornements qui les accompagnent se vont terminer sous la corniche de la voûte qui est à pans, sous lesquels sont des compartiments en losange accompagnés d'ornements en sculpture peints et dorés."*

From the records of the seminary at Quebec M. Gosselin has been able to obtain the names of some of the early masters of sculpture in these schools. In 1675 Michel Fauchois and Samuel Genner were engaged as sculptors at a yearly salary of 300 livres ; from 1690 we have the names of Mallet and Jacques le Blond de Latour. The latter was an architect, sculptor and painter from Bordeaux, evidently a well-trained and able man, for of him Mgr. de Laval wrote that if it was desired some day to rebuild the cathedral, he would be of assistance.

Le Blond was in charge of the artistic teaching both at Quebec and at St. Joachim from 1690 to 1696. He then entered the Church, but evidently continued to give artistic instruction as an ecclesiastic until 1706 when he was ordained priest. M. Bédard in 1786 wrote of Le Blond : " Il fut un excellent sculpteur qui forma des élèves qui partagèrent avec lui l'honneur du sacerdoce ainsi que l'art de manier le ciseau. Les rétables de Ste. Anne, du Chateau Richer de l'Ange Gardien déposent en leur faveur." This was written some eighty years after the work was done, but there still remain old carvings and woodwork at Ste. Anne de Beaupré and Ange Gardien which may be the work of Le blond and his pupils.

These citations show that at the end of the seventeenth century there was in Canada a well-trained body of craftsman, sculptors and painters. They were trained under the wing of the Church and seem to have regarded themselves as devoted to her service. Indeed we read in the ancient regulations of the Petit Séminaire : " Ils auront tous quelques mestiers pour s'occuper hors le temps de leurs exercises et tascheront que leurs travaux soient utiles au Séminaire et aux églises. Pour ce sujet ils les feront avec obéisance et ne pourront s'engager à aucun travail pour ceux du déhors sans en avoir eu la permission auparavant. . . ." Certain it is that whilst the old churches are full of elaborate wood-carvings, the old houses or public buildings show no such richness of decoration. Civil buildings were, of course, more exposed to damage and destruction and the people were not very rich ; still it does seem probable that the sculptors and decorators of Quebec thought of themselves as having a peculiar connection with the Church.

This " school of St. Joachim " was interrupted by the English invasion of 1690, but was afterwards resumed. It appears to have become a school of agriculture after 1715, though it seems possible that artistic teaching was continued as late as 1740. But though it vanished early in the eighteenth century, yet it left behind it a school of Canadian artists with a definite tradition of sculpture, woodcarving, and decoration. The stream of immigration from France died out by the first quarter of the eighteenth century, never to be resumed. We know that from time to time skilled craftsmen came from France and founded families in French Quebec, but the work with which we have to deal was designed and executed by French Canadians trained in the province. These men kept in touch with the artistic progress of their motherland, as is proved by the character of their work ; they were acquainted with the works of Vignola and with the " grand " and the " petit Blondel," and they built upon a foundation of French seventeenth-century craftsmanship. But their work is not quite that of France ; it shows just those variations and developments which we should expect to find in a colonial school far separated from the motherland ; much more separated indeed in its later days than was the English colonial school of America. The training must have been thorough, for the work shows a high degree of technical excellence.

The development of this Canadian art and the succession of its craftsmen can be traced, though not yet in full detail, from the last years of the seventeenth century to the middle of the nineteenth. Not till then did the stream of tradition fail, so that we find during the first half of the nineteenth century work being executed in the Province of Quebec whose traditions are those of the century earlier, still untouched by the revival schools which were dominant in both Europe and America.

The school is one of wood carving applied to the decoration of churches, and some account must be given of the general character of the buildings and the methods of building. The technical terms for various parts of the church used in the old records from which we draw much of our information are not quite those in use in France. They will be used here with the meaning which they have in the French Canadian records.

Jubé means a gallery, usually at the west end, but it may be in any other part of the church. All but the smallest churches had a western gallery, or were intended to have one.

* *Histoire de l'Amérique Septentrionale*, I., p. 235, quoted by Gosselin.

Rétable is the term used for the wall decoration of the choir or sanctuary, including the wall behind the side altars.

Tabernacle includes the entire superstructure of the altar, the tabernacle, grades and reredos. It stands free of the wall and the *rétable* passes behind it.

Tombeau or *cadre d'autel* is the altar table.

Autel usually means the altar table, but is a little ambiguous and may include *tombeau* and *tabernacle*.

The *banc d'œuvre* is the pew reserved for the church-wardens, often an important architectural feature in the church.

The first churches were of wood ; until about 1730 stone churches must have been quite uncommon. All these old wooden churches have long ago been replaced in stone, and those which we see to-day are usually the second or third churches built on the site. In these rebuildings little respect was shown for the old edifice ; usually it and its decoration disappear entirely, though an old altar might be preserved or given to some other church.

The walls are of rubble of field stones with cut stone used only for door or window dressings. The mason work is very simple—indeed a stone moulding of any kind is usually a sign of nineteenth-century building. The rubble is well built, heavily pointed and usually of a very pleasant texture.

The church in plan is a broad hall, without aisles, sometimes with short transepts and terminating in a semicircular or rectangular choir. The semicircular apse is the more usual, but the rectangular form occurs at all periods. There are three altars : in the choir the high altar, in the transepts or on the return ends of the nave walls the side altars which constitute the chapels. Western galleries are usual and now hold the organ. They are sometimes double, but this is an addition to the original scheme.

The west front is gabled with a central door and in large churches two lateral doors. The main door was often enclosed in a wooden porch which might be of some elaboration ; in latter times a simple, rather crude, stone treatment was often substituted for the wooden porch. Above the door is a circular window and very frequently two or more niches to take wooden statues. The gable is surmounted by a wooden belfry in one or two storeys, terminating in a slender flèche and an iron cross. These flèches were constantly falling into bad repair and being rebuilt. It seems probable that the very slender, needle-like flèche which to-day is so characteristic a feature of the Quebec landscape was not used until the end of the eighteenth century, and that previous to that date the belfries were covered by domical, shingled roofs of the type well known in French architecture.

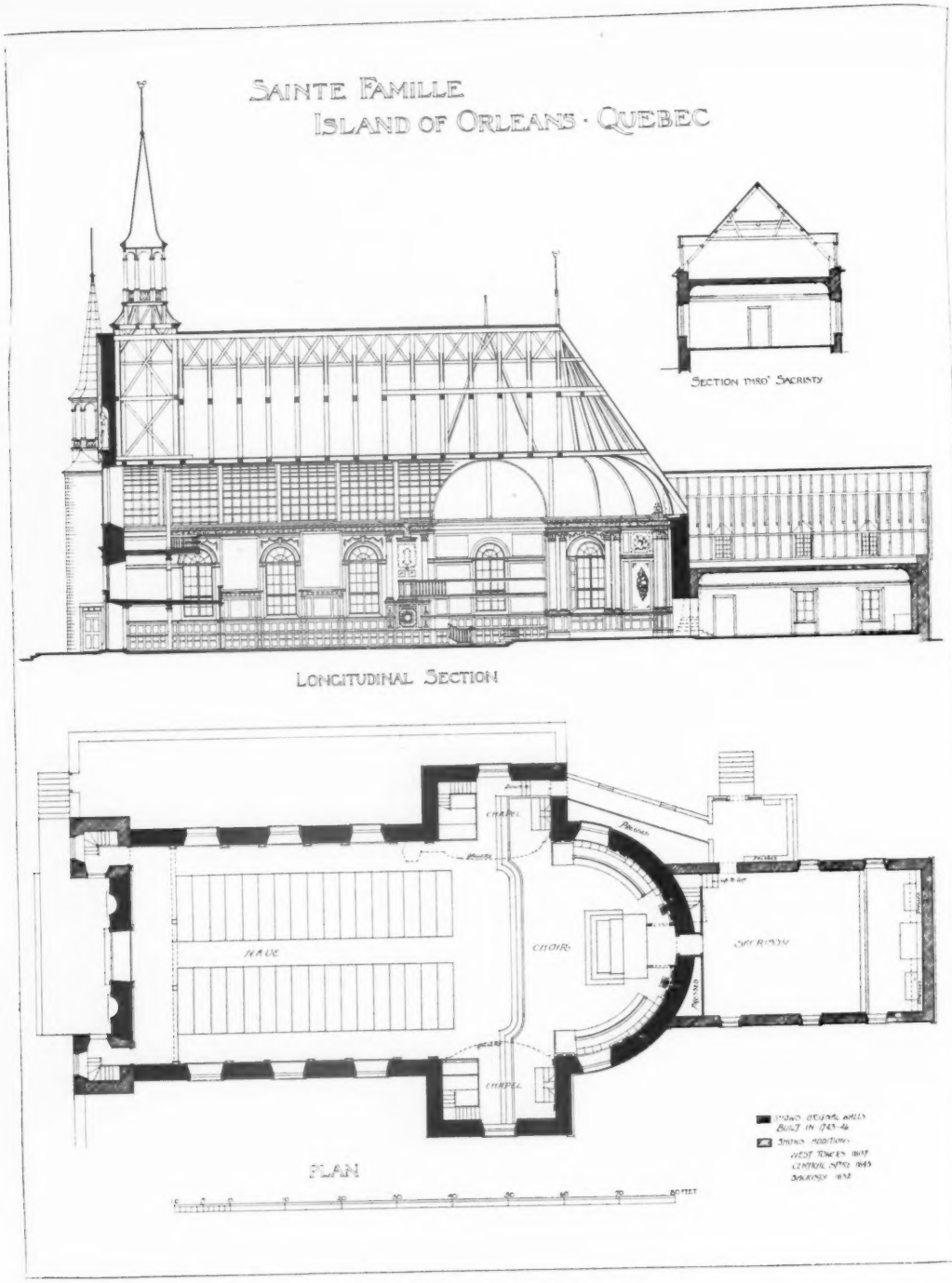
The nave is lighted by two or three large arched windows, the choir usually by one on each side. Opening from the back of the choir by one or two doors is the sacristy, in which are kept the church ornaments and vestments. This is often fitted with an altar and seats and serves as a chapel. According to the size of the church there will be additional rooms grouped about the sacristy, often of quite temporary construction.

The roofs are of wood, steeply pitched and are covered with wooden shingles or with tiles of tin plate laid diagonally. It is difficult to say at what time the " tin tiles " were introduced, but they were certainly in use as a fire protection in Quebec city in the middle of the eighteenth century. They make a very good roof for a snowy climate and have by no means a bad appearance, though lacking the texture of the wood shingles.

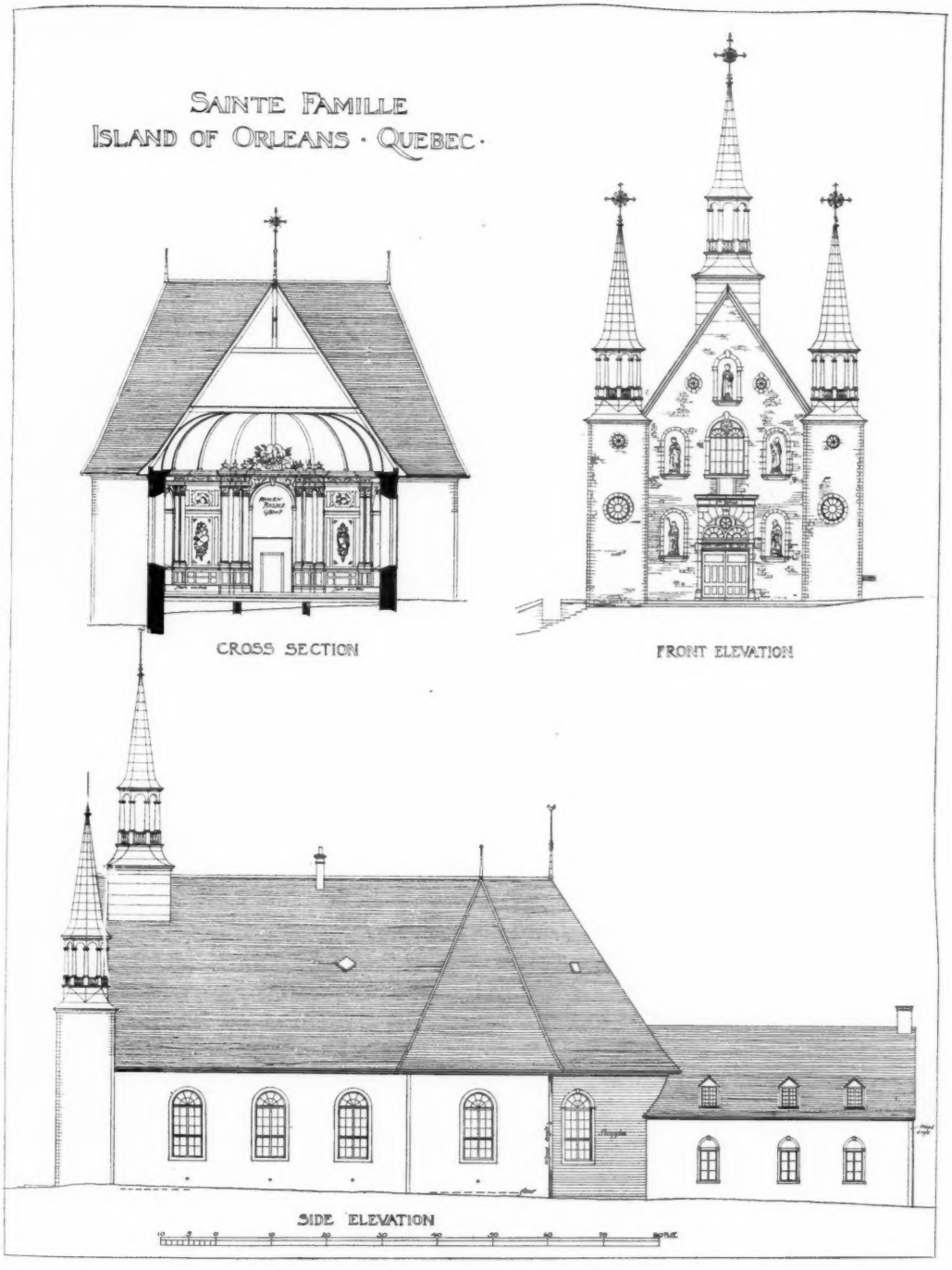
The framing is of large square axe-hewn timbers halved or tenoned together and pinned with wooden pins in the manner of the seventeenth century in France. This construction was used in Quebec as late as 1850 and makes it practically impossible to distinguish a roof of early from one of later date excepting by the appearance of the wood. The usual form for a large roof, say of 45 or 50 feet span, is a double collar with struts and windbracing, the couples set at about 5 or 6 feet centres. The roofs of the nave and choir are ceiled with elliptical boarded vaults which are decorated with ribs, coffers, and arabesques of carved wood pinned on to the boarding. Plaster is used only as a wall covering, never in decoration ; plaster ornament is always quite recent.

The nave walls are sometimes completely panelled, sometimes simply plastered, the decoration being reserved to the sanctuary. This is treated with pilasters or columns of the Corinthian order set on a dado and enclosing panels which are usually treated with trophies of ecclesiastical objects, swags, vases of flowers, husk trails, rosettes and similar forms. This is the rétable. This part of the church was constantly being redecorated, and so far we have been unable to verify any rétable earlier than the end of the eighteenth century, whilst most of the examples are from the early nineteenth century. The general scheme of decoration for the rétable seems to have been quite firmly established and variations are mainly in the detail.

The altars, tabernacles and tombeaux were naturally the objects of particular attention. The table or tombeau is usually of the console form with carved angle trusses connected by a decoration of scrolls, rocaille work and swags. This type seems to have come in about the end of the eighteenth century ; before that time the altars were probably square. The tabernacles are very elaborate. They vary very much in design and it will probably be possible to work out the manner in which they developed. In the centre is the small tabernacle, with on either side



SAINTE FAMILLE, ISLAND OF ORLEANS
Measured drawing of plan and section



SAINTE FAMILLE, ISLAND OF ORLEANS
Elevations and section

two grades for candlesticks. Above this is a Corinthian order which in the centre forms a semicircular niche surmounted by a canopy of four or five carved trusses. All is profusely covered with carving and gilt. This gilding was a very expensive operation and was a speciality of the nuns. We have frequent mention of payments for gilding to the " Dames de la Congregation " or to " Les Religieuses."

The carving is all " attached " and this requires a word of explanation. In the rétable, or where a considerable space of wall was to be decorated, the wall was first covered with boarding into which were framed the pilasters, entablature, dado panelling and similar features. The carving was then pinned on to the boarded spaces, forming the panels and centrepieces. At times the boarded backing would become decayed and then it was always possible to take off the carving, renew the boarding and replace the ornament, possibly not quite according to the old pattern. So we may have old carving in quite a new design. In altars, tabernacles and pulpits a similar *appliqué* method was very much used. The design is in consequence often of a plaster type, though carried out in carved wood.

Figure sculpture is important. It varies from statues over 6 feet high for the exterior to little figures for the altar. These are cut in solid wood, usually pine. Low relief figure-carving was much used in the altar-pieces and pulpits. The quality naturally varies ; some of the figures are crude, but the best reach a very high level both of execution and of beauty.

Church ornaments such as candlesticks are usually of carved wood. The great Easter candlesticks, some 5 feet high, are often well designed and by well-known craftsmen ; unfortunately these have too often been replaced by poor metal substitutes.

The school is essentially one of wood-carving ; the carvers, who were also the designers, were known as " sculpteur " or " maître sculpteur," and seem to have kept fairly large establishments for the supply of church decorations and ornaments. The only other craftsman who produced any work of artistic merit was the smith. Wrought iron crosses were required for the spires and in the churchyards, and these are often of graceful and thoroughly iron design.

We occasionally hear of an " architecte " in the old records ; he seems rather to have been a structural expert whom one consulted occasionally than a designer of buildings. Possibly the architect was considered necessary for public buildings or for fortifications. Certainly he never appears as building or designing a church until the end of the eighteenth century. Then we find the title " architecte " gradually displacing " sculpteur."

The church affairs are managed by the curé and a board of *marguilliers*, or churchwardens, who form the *fabrique*. These *marguilliers* are elected annually by the parishioners and sit in a special pew, the *banc d'œuvre*, which is often elaborately decorated. The *fabrique* authorises all expenditures and makes all contracts, and its records are kept in the *Actes de la Fabrique* and the *Comptes de la Fabrique*. These records are the main source of our information ; they are usually very fully kept, giving the names of the craftsmen, the amounts paid, the description of the work, and an inventory from time to time.

There is much interesting work still preserved in the Quebec churches of which only a small part has been critically examined. The Department of the Archives at Quebec has published a useful book, *Les vieilles Fglises de la Province de Québec*, giving good photographs and a short account of twenty-eight of the older churches. But there still remains a very large amount of work to be done before we can write the full history of the old French Canadian architecture. Our record is still very imperfect, and we are not really acquainted with the richness of the material. We have, to begin with, some woodwork which considerations of style inclines us to place in the end of the seventeenth or beginning of the eighteenth century. The tabernacle of the High Altar at Ange Gardien, the tabernacles of the old church at Ste. Anne de Beaupré, the chapel of the Hôpital Général at Quebec and of the church at Indian Lorette are probably of this date, and it is to be hoped that the records may give us some information upon them. We know that Leblond de Latour worked on the rétables at Ste. Anne and Ange Gardien, and the records of the latter church have been examined, unfortunately with only negative result, but it is probable that the elaborately carved Corinthian columns in the present rétable are his work. The whole rétable has, however, been reconstructed in later times. Parts of the old woodwork of Ste. Anne have been preserved, and they also may be actually by Latour.

Towards the middle of the eighteenth century we come to the work of Les Vasseurs (later Levasseur), a celebrated family of sculptors of whom at least two generations worked in Quebec during the middle of the eighteenth century. We know of Noël Levasseur (1680–1740), François Noël (born 1703) and Jean Baptiste Antoine (1717–1775), and there is probably a confusion with another family of the same name some of whose members seem to have been workers in wood. In the accounts they are usually referred to simply as " Les Vasseurs."

The Island of Orleans lies in the St. Lawrence a few miles down from Quebec. A little more inaccessible than the mainland, it has preserved several churches from the early years of the eighteenth century.

ST. LAURENT, ISLAND OF ORLEANS
The old church built about 1690 and demolished in the nineteenth century

STE. FAMILLE, ISLAND OF ORLEANS
The front

ST. JOACHIM
Wood statue from the front of Ste. Famille
Les Vasseurs, 1749

STE. ANNA
Wood statue from the front of Ste. Famille
Les Vasseurs, 1749

Of these the Church of Ste. Famille, on the north side of the island, was built in 1743 and, though altered and redecorated at a later date, it still retains in the niches of its front five fine wooden statues, 6 feet 6 inches high, of pine and painted. They were made by the Levasseurs in 1748 and 1749 for their present position and represent the Holy Family. In the two lower niches are Ste. Anna with a book and St. Joachim with his crook and nest of birds, above them are St. Joseph with the flowering rod and

Ste. Famille : The Interior
Altar by Les Vasseurs, 1749. Rétable by Thomas Baillargé, 1820–25

Our Lady, in the gable is Our Lord as a child. They are vigorously carved with an almost mediaeval quality ; the features are clearly cut and the draperies bold. It is quite evident that the sculptors knew how to cut statues for an exterior light and for a high position. We have not many statues of this quality, but Dr. Marius Barbeau found at Les Eboulements three large figures, evidently watching disciples from a Calvary or similar group. They are of the same type and we may hope to find other examples.

The front of Ste. Famille is unique and very effective, though it is almost the result of an accident. Originally the church had the usual single flèche, but in 1807 two additional bells were given to the church and the curé, who was a man of some architectural knowledge, had the two side towers built to hold them. The three spires at different levels and on different planes make a very successful group.

The high altar of this church is also by the Levasseurs in 1749. The panels between the columns are added, for the colonnade was probably originally open. A more complete example of the same type is the tabernacle originally in the church of St. François de Sales, but now in the boundary chapel, made in 1771–73, probably by François Noël Levasseur. In this the grades are covered with rocaille scrollwork and are surmounted by Corinthian columns forming a niche which carries a scroll canopy and a cross. The loose scrollwork is in these examples kept within bounds by the rigid lines of the framework.

This church also possesses a fine Easter candlestick in carved wood which is described in the inventory of 1789 by M. Le Guerné, the curé : " Un beau chandelier paschal par Noël Le Vasseur cy-devant à l'usage de la Cathédrale qui a substitué un plus grand d'un assez triste gout. Je l'ai acheté 36 li de feu Connefroy."

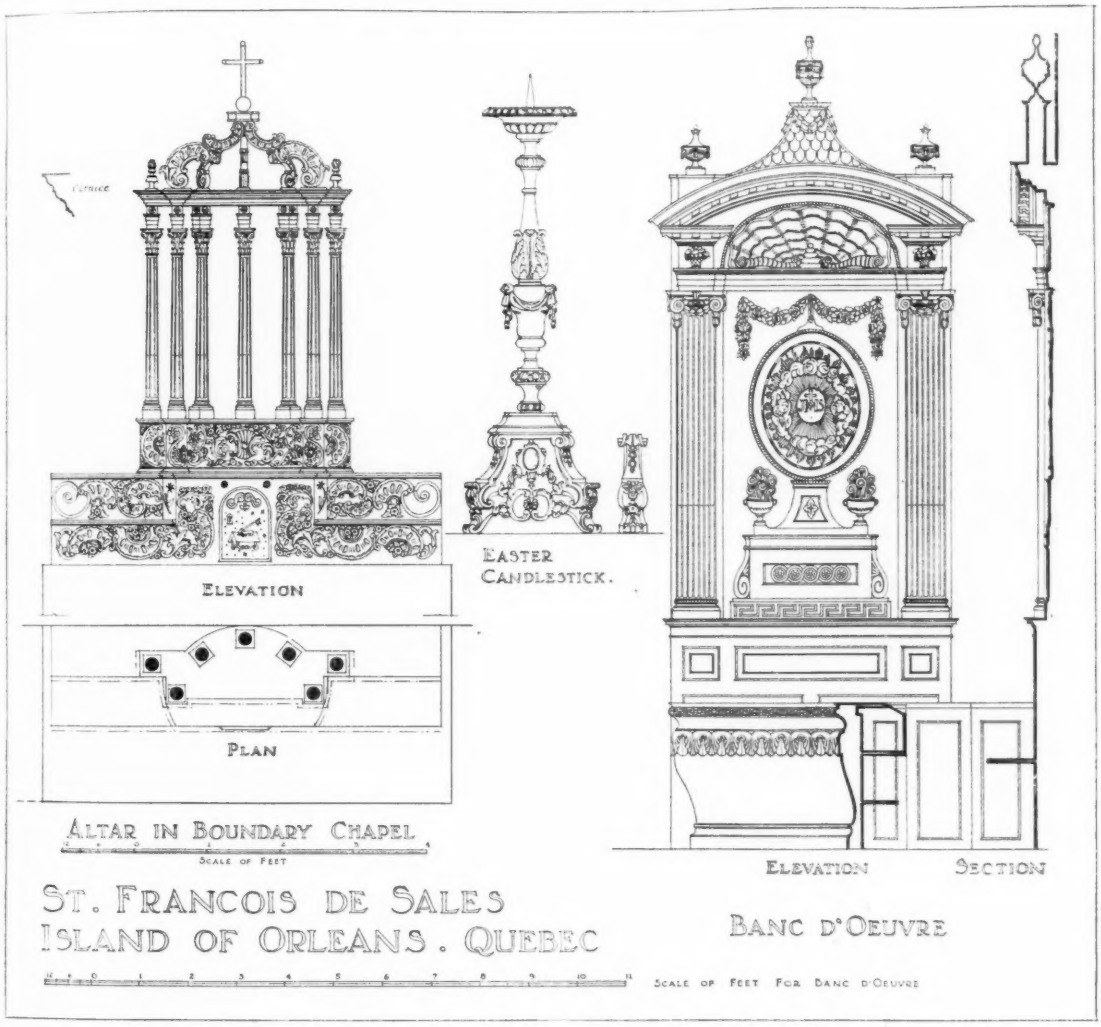
The Basilica at Quebec to which this note refers was burnt in 1922, and much interesting woodwork was lost. This candlestick must be one of the few relics left of the old work.

The English conquest of 1759 had less effect than one would have supposed. A certain amount of woodwork was certainly destroyed, but Wolfe's soldiers were under very strict orders not to damage the churches and, so far as we can gather from the church accounts, they suffered little beyond broken glass and damaged pews. After the conquest the country recovered rapidly. In 1765 Notre Dame des Victoires in Quebec was rebuilt (it had been destroyed during the siege) and by 1770 work was again in full swing.

A good example of the work from the later years of the century is the rétable and altar made for Mgr. Olivier Briand's chapel in the old seminary in 1784 at a cost of £1,000. It is the work of Pierre Emond, a sculptor of Quebec, who also made the side altars of the Basilica, now lost. It is in perfect condition and has never been painted. The altar is square, with long panels at each side and a large panel for the altar frontal between them. It is flanked by Corinthian columns above which the entablature breaks forward. The grades are carved with rather formal foliage. From above the tabernacle springs a tree which divides into two trunks and rises in a tangle of interlacing branches and foliage on each side of the central picture. The foliage is of olive in reference to Bishop Olivier's name and is delightfully carved. The panelling at the sides contains small presses in the lower part ; in the panelling above on each side

is a niche with a shell head and a scroll bracket below to hold a statue. These scrolls are very vigorously carved, the panels are well moulded with shaped ends,

(1761–1812), whose work bulks large in the end of the eighteenth century and the beginning of the nineteenth. François Baillargé is said to have studied in



ST. FRANCOIS DE SALES, ISLAND OF ORLEANS: BANC D'OEUVRE

and the work generally is of a high quality. No doubt extra care was taken with it, as it was for the Bishop's own use.

Jean Baillargé, who came from France to Quebec in 1741, had two sons, François (born 1759) and Florent

Paris, and is given in the *Canadian Biographical Dictionary* as " de l'Académie Royale de Peinture et Sculpture France." Father and sons were employed upon the woodwork of the old Basilica at Quebec, which was lost in the fire of 1922, but we still have the

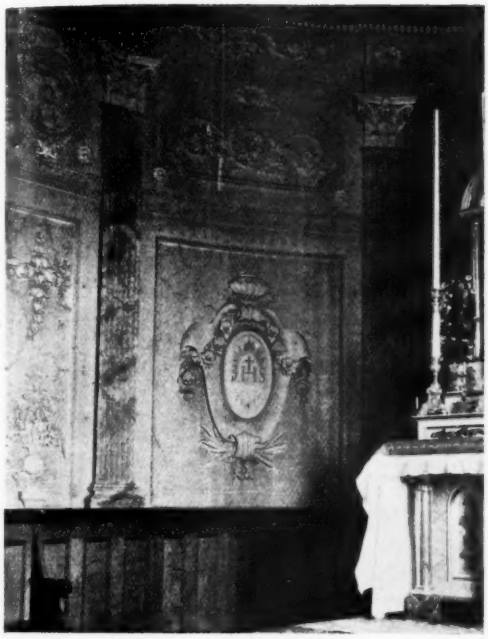
THE BANC D'OEUVRE IN THE BASILICA, QUEBEC
Original drawing by Francois Baillargé, 1799

STE. FAMILLE: A SIDE ALTAR
Florent Baillargé, 1791

Photo Livernois Frères, Quebec

CHAPEL OF MGR. OLIVIER BRIAND, GRANDE SEMINAIRE, QUEBEC
By Pierre Emond, 1784

STE. FAMILLE: CARVED PANELS FROM THE DADO OF THE RÉTABLE
Thomas Baillargé, 1820–25



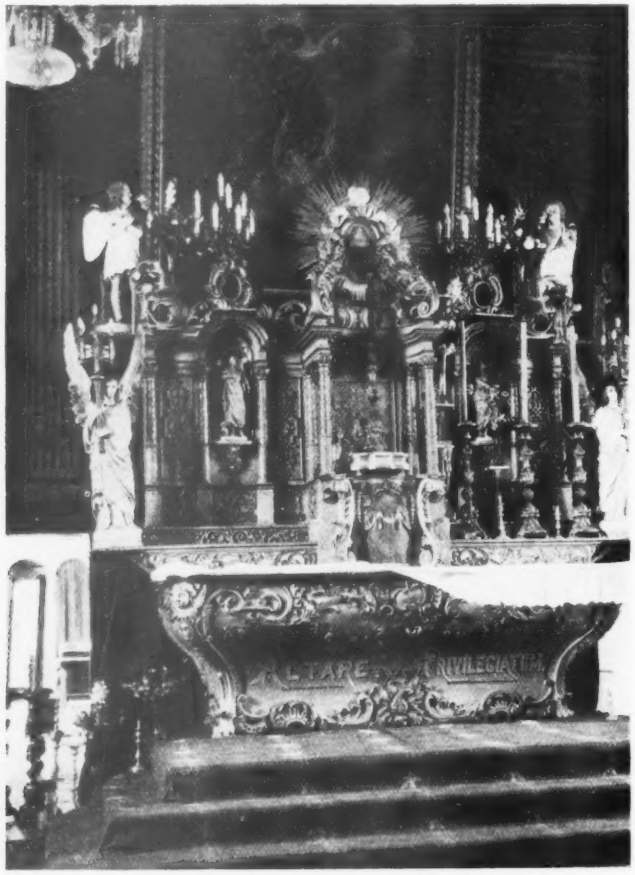
St. Francois, Island of Orleans: Detail of the Rétable
André Paquet, 1833

St. Francois: The Pulpit
André Paquet, 1833

St. Francois: The Font
Samson, 1854

Sault-au-Récollet, Island of Montreal: A Door to the Sacristy. About 1764

drawing for the *banc d'œuvre* by François about 1790. In his later years he worked with his son Thomas (1792–1859). In the contract for the rétable, altar and baldaquin at St. Joachim, Montmorency, in 1816, Thomas, then twenty-three years old, was expressly associated with his father. "Moi, François Baillargé, de cette ville, architecte, pour moi et mon fils Thomas Baillargé, mon associé."*



St. Michel de Vaudreil: The High Altar
Tabernacle by Liebert, 1792

This is one of the most elaborate pieces of work in the Province. The altar is of the console type, which becomes universal in the nineteenth century. The grades of the tabernacle are carved with acanthus scrolls; between the columns are arched panels with pots of flowers in low relief; the rocaille work of the Levasseurs has entirely disappeared. The altar is flanked by two banded Corinthian columns on each side with pedestals standing on a panelled dado. Between the columns are almost life-size seated figures of the four evangelists. All the panels are carved with foliage or figure subjects in low relief. François Baillargé seems also to have been a most industrious painter of church pictures, and there are still in existence many large examples of his art. Unfortunately the Quebec school, which produced so many fine sculptors, produced not a single painter of any merit.

Florent Baillargé, François' brother, was a sculptor of considerable ability, of whom we hope to learn more.

* *Les vieilles Eglises de la Province de Quebec*, p. 231.

The side altars in Ste. Famille, made in 1791–98, are not large works, but are fresh, with pleasantly designed, rather naïve, carving. Quebec at this time must have been rather isolated, and such work as this shows that the Canadian carvers were developing their own tradition with some degree of independence.

Thomas Baillargé carried out a very large amount of work in the Quebec district during the first half of the nineteenth century. The rétable at Ste. Famille, the pulpit, *banc d'œuvre* and font at St. Joseph de Levis, near Quebec, the front of the Basilica at Quebec, are known to be from his hand. He carried on the work of his father, a Louis XV type with Corinthian pilasters enclosing panels of swags and trophies. His flower carving is often very naturalistic, with poppies, lilies, hollyhocks and daffodils evidently taken straight from the garden ; like his father he was fond of low relief figure medallions and panels.

André Paquet is said to have been a pupil of Thomas Baillargé and worked in a very similar style. The rétable at St. François de Sales, on the Island of Orleans (1835), is a good example of his work. The composition of columns, pilasters and panels is as usual, but the large cartouches, the pots of flowers and trails are very vigorously designed and carved. The pulpit in the same church, probably made by Paquet between 1834 and 1844, and the font by Samson of Quebec in 1854, show modifications which may be due to the influence of the Adams school dominant in America, or possibly of the French Empire School. The swags, trusses, and low-relief panels are quite of the Baillargé type, but the Ionic pilasters, coved cornice and small

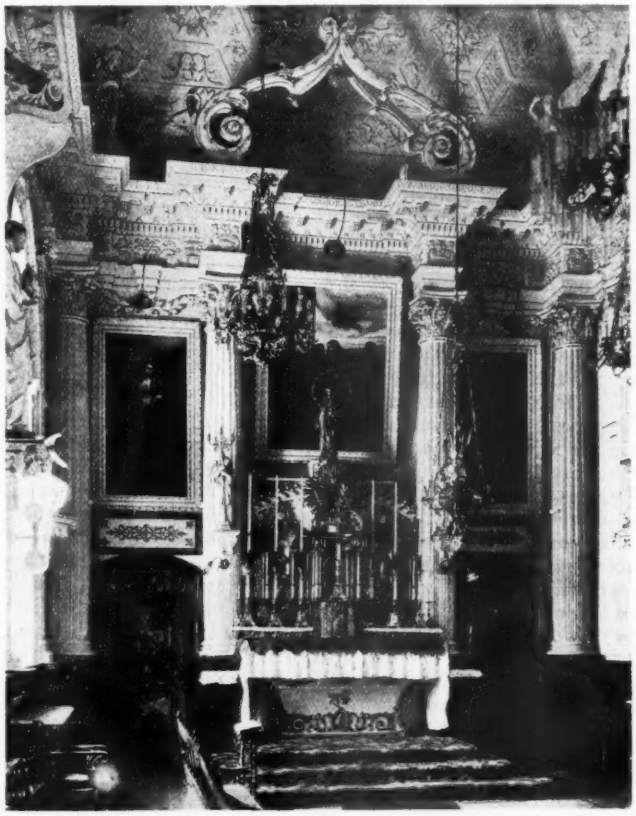


Photo Edgar Gariepy, Montreal

SAULT-AU-RECOLLET : THE SANCTUARY
Fleury David, 1816–31. Tabernacle Liebert, 1792. Altar Tombeau Quevillon, 1806

mouldings are new. The carving of the handrail, and of the serpent and tree in the font, are quite unlike anything else which I know outside the Province of Quebec ; they are perhaps a little rustic, but full of spirit.

Meanwhile another school of sculptors was working in the district round Montreal. There has always been a rivalry between Montreal and Quebec, and though the sculptors of one city occasionally worked in the other, yet, on the whole, they seem to have kept within their respective spheres. For one thing travelling was not very rapid, and the work required the personal attention of the sculptor, so that normally he would not work very far from his centre. Originally, no doubt, the Montreal sculptors must have come from Mgr. Laval's school of *arts et métiers*, though we cannot as yet trace any connection. There is a certain amount of woodwork in the Montreal district, which appears to date from the first years of the eighteenth century, probably even from the seventeenth, though as yet we have no certain data, but in the sanctuary of the Church of the Visitation at Sault-au-Récollet are two carved doors which at latest date from about 1754, and are undoubtedly local work. They are in two panels, the tops and bottoms shaped and floriated, the panels filled with scenes carved in low relief. In the upper panels are Samson and the lion, and Samson carrying off the doors of Gaza ; in the lower are shown respectively the curé reading his breviary as he approaches the church, and the curé going to visit a sick parishioner. The little houses, the church and figures in the backgrounds are most minutely carved, and represent the types which we know were in use about the middle of the eighteenth century in Canada. They are coloured in polychrome, possibly the original colouring. We do not know who was the carver, but they were certainly made in Canada.

We have a few names of early sculptors in Montreal —Hébert, Labrosse—but they are mere names as yet. The first carver whose work we know is Maître Liebert, who, in 1792, made a tabernacle for the high altar at Sault-au-Récollet, and a similar one for St. Michel de Vaudreuil. In these examples his work is stiffer and less interesting than that of his contemporary Emond at Quebec. The strapwork panels are evidently inspired by the wrought iron of the period, and the design is a little restless. We still require to know something more of Maître Liebert.

A slightly younger man was Louis Amable Quevillon (1749–1823), the best known of the Montreal sculptors. He formed a school at St. Vincent de Paul, near Montreal, where he and his associates Joseph Pepin, Paul Rollin and Réné St. James produced a large amount of church decoration and furniture, and trained a number of sculptor-architects, many of whom we meet later.

Quevillon's work is not difficult to recognise. He used a free handling of Louis XV, and followed in general lines the work of François Baillargé. He was particularly fond of delicate arabesque work, which he used as an infilling for panels in the retable or on gallery fronts. The altar tables are of the console type " à la Romaine " which we have met before at St. Joachim. They have angle trusses connected at top and bottom with borderings of scrolls and cartouches of rocaille, interspersed here and there with sprigs of more naturalistic foliage. The side altars at Sault-au-Récollet are typical examples executed by him. His name and that of his associates is connected with about twenty-five churches in and near Montreal ; the woodwork of St. Matthias, for instance, is probably by Réné St. James, but all bears the stamp of a common school, and it is hardly possible to separate the members of the "firm."

David Fleury David, whose work we find in the church at Sault-au-Récollet, may have been a pupil of Quevillon and possibly was one of a family of sculptors, for we know of a Louis Bazil David, a pupil of Quevillon, who came from Montreal and did work in the Island of Orleans in 1812, rather to the annoyance of some of the islanders, who wanted a Quebec man. Fleury David did the internal panelling, wood vault and retable of Sault-au-Récollet between 1816 and 1831. Nave and choir are treated with a Corinthian pilaster order framing arches on imposts. The vault is of seven bays divided by broad flat ribs rising above the pilasters. The bays are treated alternately with diagonal ribs rising to large central rosettes and with arabesque patterns ; on the ribs is a delicate meander of stem and leaves. The endmost bay and the vault of the sanctuary are panelled in a coffer pattern, the panels filled with arabesques and foliage sprays of great variety. In the spandrels of the sanctuary arch are cornucopiæ, from which stream forth a tangle of vine branches, fruit and foliage. All is carved in wood and pinned to the boarded ceiling. It is possibly the finest ceiling in the province—crisp, delicate and varied in design.

The sanctuary of this church is rectangular, and the retable has four detached Corinthian columns, the centre pair of which support a large scroll canopy. The lighting by two large windows gives stronger contrasts and a greater richness than usual.

This school of wood-sculptors lasted until about 1850, when it slowly gave way before foreign influences and a new generation of architects. We rarely meet with an " architecte " in the old records, and when we do he appears as an expert brought in to help in some structural question. The Levasseurs, Emond or Quevillon are always referred to as " sculpteurs " or " maître sculpteur " ; they worked entirely in wood and executed their own designs. In the beginning of the nineteenth century these men begin to call themselves architects and to design work which they do not

ST. LAURENT, ISLAND OF ORLEANS
Second half of the nineteenth century. Showing the influence of Gibbs

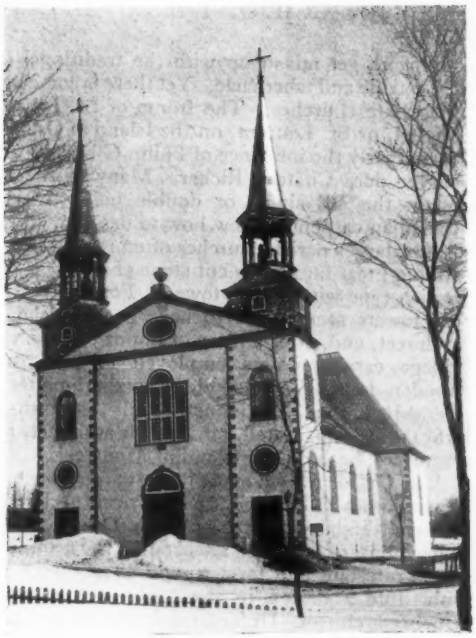


Photo Livernois Frères, Quebec
ST. CHARLES, CHARLESBOURG
Mid-nineteenth century

ST. BARTELEMI BERTHIER: FRONT 1866

execute. So François Baillargé, in 1816, calls himself an architect, though he is usually referred to in accounts as sculptor. His son Thomas in 1844 designed and carried out the west front of the Basilica at Quebec, a work of masonry architecture, yet he was trained as a wood sculptor and undoubtedly executed much wood carving with his own hands. André Paquet, in the early accounts in which he is mentioned, is first "maître menuisier," then "sculpteur"; in the latest he is "architecte."

The title architect seems to have conveyed the idea of an engineer rather than of an artist, and Charles Baillargé, the nephew of Thomas, became a civil engineer. So François Xavier Berlinguet first appears as a pupil at Quevillon's school; later he designed and carried out as architect a number of churches in the Italianate manner which became fashionable in the mid-nineteenth century, or in an English style derived from Gibbs; and then we hear of him as a railway engineer.

The change can be noted in the churches. From about 1840 or so the fronts become architecturally more elaborate. They have stone towers to support the wooden belfries, and pedimented or scrolled gables; the doors are framed in pilasters with a cornice. And as the outside becomes more architectural the inside loses interest. Ugly plaster ornaments take the place of the delicate woodcarving, pseudo Gothic cusps and

pinnacles get mixed up with the traditional forms of the retable and tabernacle. Yet there is some interest in these late churches. The fronts of St. Jean, by Berlinguet, or St. Laurent, on the Island of Orleans, show very clearly the influence of Philip Gibbs, as to a lesser degree does Château Richer. Many of the churches retain the old single or double belfry which every Canadian carpenter knew how to design.

The larger parish churches often rebuilt their fronts, adding great façades in cut stone of a stiff, if dignified, Italian type with double towers. Fortunately, perhaps, the towers seem never to have been finished by the architect, and, after a lapse of ten or twenty years, the village carpenter was employed to put on double wooden belfries of the old Canadian pattern; Ste. Geneviève, by Berlinguet, and Sault-au-Récollet (1851), by John Ostell, an English architect, are good examples, both on the Island of Montreal.

The Gothic revival made its first appearance in 1825, when James O'Donnell, an American architect, commenced the large church of Notre Dame in Montreal. The choice of style was attacked on the grounds that it was Protestant and foreign, and efforts were made to substitute a design in the traditional manner by a Quebec architect. Unfortunately they were unsuccessful, the lure of the new fashion was too strong, and slowly the Gothic revival crept in, to be followed by other revivals, not at their best. The Gothic revival came to Quebec in its most degraded form, as a foreign architecture drawn from books. The sense of craftsmanship and straightforward structural design which it gave to England were in Quebec to be sought in the old traditional Renaissance which it supplanted.

Since its death in the middle of the nineteenth century, the remains of this old colonial French architecture have been sadly lessened. A passion for pulling down the old churches seems to have seized the community with the wave of prosperity which came after 1870. Fire took what demolition spared, and we have now only a small remnant of what the province possessed even fifty years ago. Recently a new spirit has risen. The "Commission des Monuments Historiques de la Province de Quebec" has published two valuable books, one on the old churches, and one on the manors and houses; the old churches are being more carefully preserved, and the parishioners are beginning to take a pride in the beauty and history of their old carving.

In conclusion, I would acknowledge the co-operation of Dr. Marius Barbeau, of the Department of Anthropology, Ottawa, and of Professor A. Adair, of McGill University, who are doing that work upon the old parish records without which it would be impossible to write a connected history. There is still very much to be done, and much of what is here written will have to be rewritten, but we believe that eventually it will be possible to give a connected history of French Canadian art from Bishop Laval's day to the middle of the nineteenth century.

SAULT-AU-RÉCOLLET: SIDE ALTAR
Quevillon, 1802–06

Some Notes on the Parthenon

By ERNEST J. MAGER.

I. The Paving of the Temple

Those who may read these brief notes will no doubt have a more complete knowledge of the Parthenon than the writer. They will remember that the temple is a ruin. The roof and cofferings have gone; the pediments and walls are wrecked; the interior, the cella and opisthodomos, in so far as they exist, are voids, for the columns and decorations which once enriched the interior have entirely disappeared.

Such was the condition of the Parthenon when Mr. Penrose made his careful survey. From records and remains it is possible to draw up a fairly complete restoration of the temple, in parts conjectural, for evidence is wanting. It would appear that we know more about the paving than of any other special part. It is possible, by filling in a few missing stones, to set down a complete plan of the whole number of stones which formed the entire paving of the temple. This fact may be well appreciated by looking at the plan, Fig. 1, a copy of Mr. Penrose's survey, the missing stones being dotted in, the columns and walls completed for the purpose of comparison.

We might well marvel at the apparently perfect state of paving. It must have received rough usage over a long period. The greater part of the temple has collapsed upon it. Its stones, a single course, little over a foot in thickness, have stood the brunt of an explosion sufficient to have wrecked the temple. Yet the bulk remain intact, and joints have not shifted.

So perfect does the paving appear, that for my part I can but feel that the plan does not represent the finished floor of the temple, but a course of stones upon which at one time the finished floor rested, and that the original paving has gone. It might easily be supposed that the paving of the interior was damaged to such an extent by the Venetian bombardment that it was removed, leaving the sub-stones for a paved approach to the Mosque and houses built within the ruins.

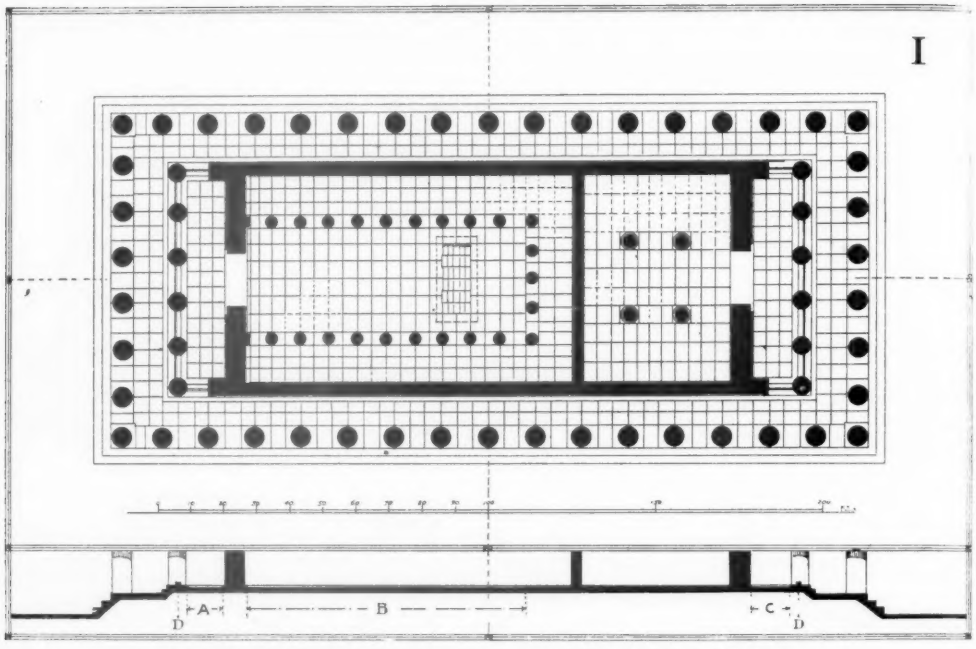
Accepting the possibility that the flooring of the temple was originally completed in two courses, would it be possible to form any idea of the finished floor, the division of its stones? It would appear hopeless to make any suggestion were it not for the fact that we might assume with some reason that its stones would have been laid so as to break joint with the stones beneath. Based on this method of division, a plan, Fig. II, has been drawn up, the stones designed to break joint, that is, as far as it is possible to do so. The result is not altogether without interest and gives a more equal and uniform division of the stones generally, possibly a more acceptable division [compare Figs. I and II]. Further, we see that complete, not half stones, would occur against the step of the base of the statue. Borders and margins, possibly of coloured marble, would appear to be suggested.

Such a finishing course would have offered other marked advantages. The three sinkings in the floor marked A, B, and C, in the section Fig. I, need not appear on the surface. The curbs at D,D, apparently so meaningless, would become steps to, and a part of, one great paving level reaching from pronaos to posticum. See section Fig. II.

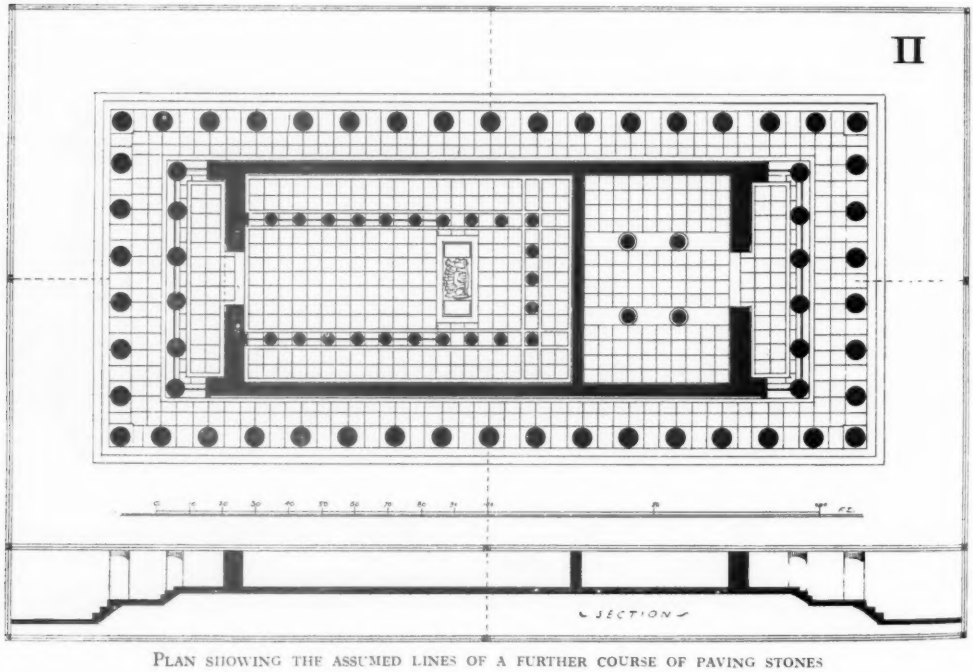
The three sinkings in the assumed lower paving would have to be accounted for. Imagine an instance. Suppose we were called upon to pave a floor with loose stones, without cement or mortar; that the centre part had to be laid first, and the stones had to be laid upon a smooth surface. The difficulty would be to prevent slipping. In order to bring into close contact slipping would have to be checked in every direction. We could devise no better method than to form a shallow sinking in which to set them. They would be fixed, and the joints would be true. Borders or further stones could then be brought up against them as tightly as desired. There would be no movement. A perfectly jointed floor would result. May not the three sinkings A, B, and C, have been formed for a similar purpose? Some hold that the sinking B is an impluvium. Mr. Penrose has pointed out that it would be ill designed for this purpose. The other sinkings, A and C, are similar though smaller; we may be certain that rain could not have reached these parts.

Various traces and marks exist upon the stones which remain. There are traces for the fluting and setting of the columns which at one time surrounded the cella walls. A doubtful mark, denoting the position of one of the columns of the opisthodomos has been recorded. Cuttings for the quadrants of the west door, and holes for the fixing of metal railings.

Supposing the paving to have consisted of two courses. In such a case I think we should expect to find the columns had been seated upon the lower stones. They would no doubt have been constructional, have aided in the support of the ceiling and roof. We might infer that all structural work would have been completed, scaffolding have been struck, and the work have been allowed to take its full bearing before the finished paving would have been set in position. At such a time there would have been no risk of injury to its stones. The paving would have to be fitted to the flutes of the columns; the fact that these were kept as



PLAN SHOWING THE PAVING STONES ACCORDING TO MR. PENROSE'S SURVEY
The missing stones are shown in dotted line

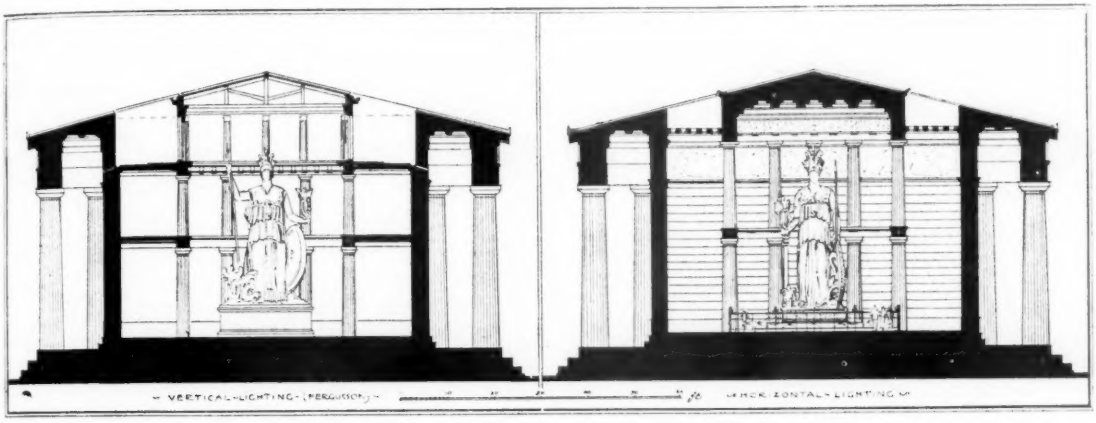


PLAN SHOWING THE ASSUMED LINES OF A FURTHER COURSE OF PAVING STONES

large as possible by reducing the number to sixteen instead of the usual twenty might stand in favour of the suggestion.

Mr. Penrose states that the quadrant cuttings at the west door appear to be Greek work in part only, at the divide. May not this, and the marks of railings, denote a tailing into the lower stones for better fixing? A further course of paving stones would not only simplify the paving as it is known to us, but would explain in some measure the wonderful preservation of a single course of stones laid in position some two thousand three hundred and seventy years ago.

II. The Lighting of the Cella



TWO SECTIONS OF THE PARTHENON

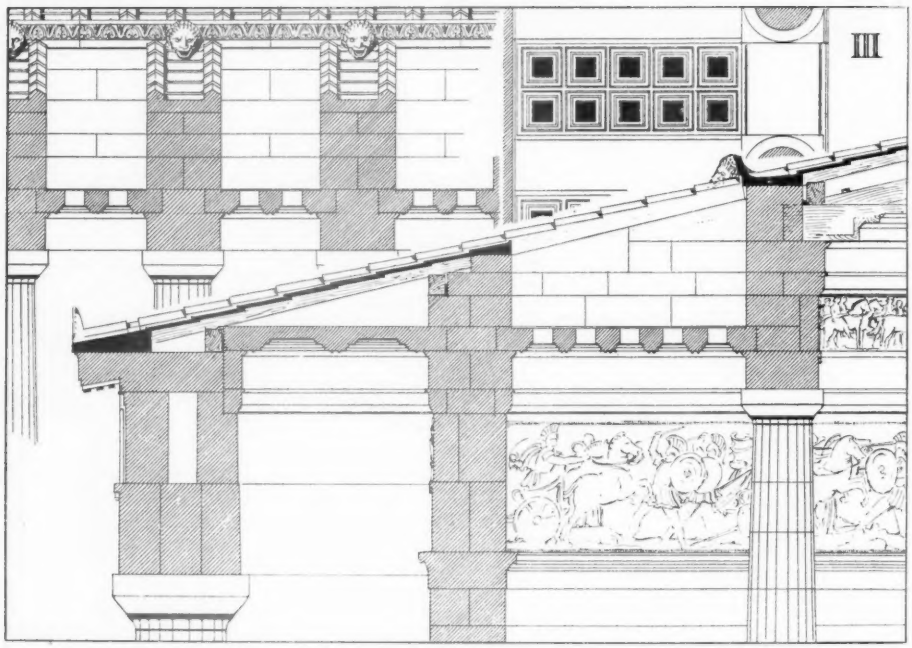
Showing a clerestory lighting according to Fergusson, and the arrangement reversed in order to give a horizontal lighting. Fergusson's methods would appear to divide the interior into too many small parts. The horizontal method would allow an interior on a grander scale. The columns have been arranged to agree with Mr. Penrose's suggestion.

IT would be reasonable to suppose that some daylight would have been admitted into the cella. That such an important part of the interior should have stood in darkness is scarcely conceivable. Two important suggestions have been put forward, showing how an ample lighting of the interior could have been obtained. It has been suggested (a) that the temple was hypæthral and (b) that a clerestory lighting was provided. I would venture to say that, though either method would have provided a very ample lighting, they are not beyond the range of criticism in other directions.

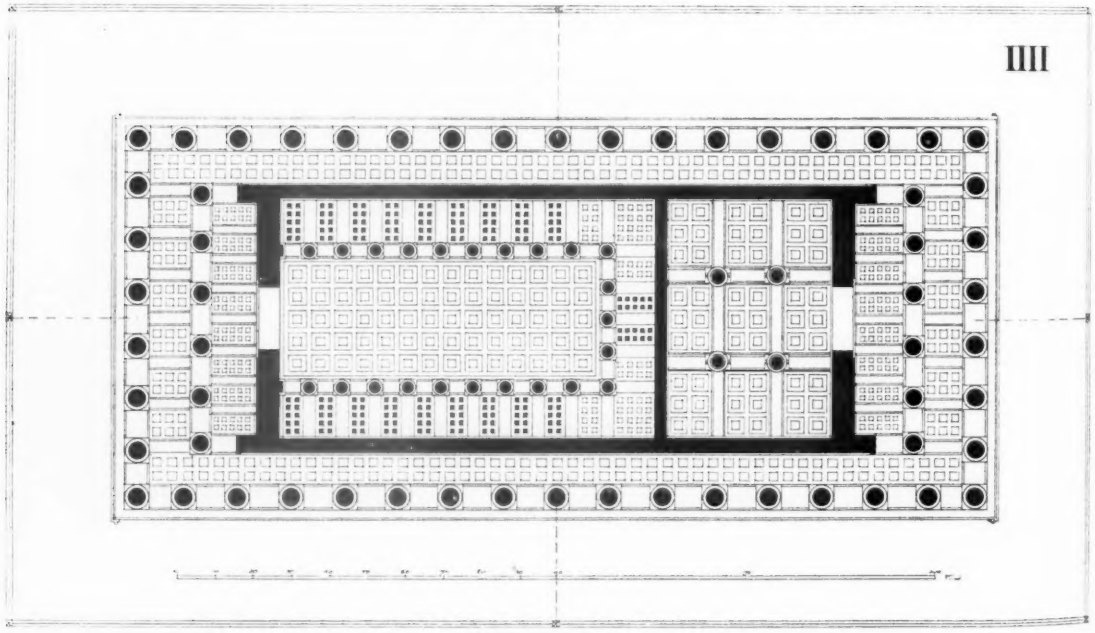
Take the case of a hypæthral temple. An opening in the roof would not only have admitted light, but also weather, to the nave, to the part where we should expect worshippers would have gathered. Further to this, considered externally, the opening would have caused a great gap or break in the ridge of the roof, destroying a horizontal line of the greatest importance. Our knowledge of the Parthenon indicates that the temple was a perfect study of unbroken horizontal and vertical lines.

Consider the case of a clerestory lighting such as Fergusson has suggested. In this case also wind-driven rain would have come upon the floor of the nave. It might also appear that an unpleasant through draught would have occurred when the wind would have been at its height, for the position of the Parthenon is most exposed. The feasible construction of the flats of the roof pockets and their drainage might appear doubtful. Nevertheless, this method would have allowed a perfect ridge line to have been kept, and for this reason we might regard this interesting suggestion with the greatest favour.

I do not know if it has ever been suggested that Fergusson might have reversed the detail of his arrangement with advantage. Imagine the clerestory openings replaced by a solid wall. The flats as being pierced for drainage, leading such rain as would have fallen upon the pockets on to the floor of the aisles.



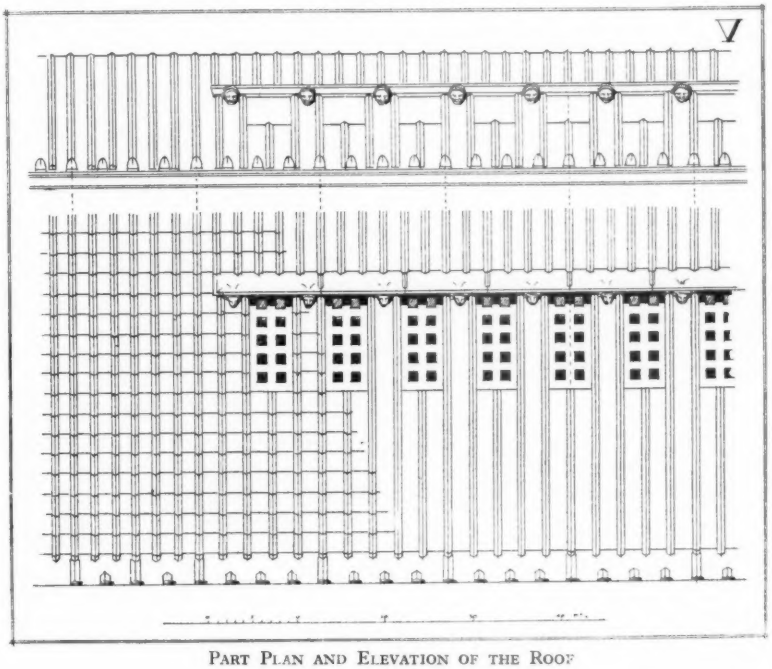
DETAIL



PLAN OF CEILING
Showing the suggested completion of cofferings and piercings for the admission of light

The floor of the nave could then have been kept dry. Such openings would not only have allowed a simple and direct drainage of the pockets, but would also have admitted light to the cella: a diffused and even light, a softer light, spread over a greater area. So arranged, through draught could not have occurred, the piercings being horizontal, not vertical, their position sheltered. See detail Fig. III, and the sketch sections made for comparison. Construction would be simplified, and a solid wall would have been provided for the support of the trusses and timbers of the roof and ceiling. It thought and labour which must have been bestowed upon this part of the temple. In this plan I have shown the piercings referred to in the former paragraph. Since the two centre cofferings at the west end of the cella are of similar size, they have been shown as pierced for ventilation.

Fig. V is a detail of a small portion of the roof, showing how the tiling could have been arranged to agree with the position of the roof pockets. That the tiles may be spaced in this way would appear to be more than a matter of coincidence. The water from the



PART PLAN AND ELEVATION OF THE ROOF
Showing Suggested Roof Pockets

might appear that such a reversal of detail would add to, rather than take away from, the merits of Fergusson's pocket method.

I have drawn up a plan of the ceiling of the Parthenon, Fig. IV, in order to indicate the main lines of its cofferings. For the coffering of the peristyle, the pronaos, and the posticum, we have direct evidence, the evidence so carefully collected by Mr. Penrose. The remainder is assumed, but not without reason. In this rough sketch, a single line takes the place of six, seven, or more; all enrichments are omitted; it shows no detail. Yet it may give some indication of the vast

upper part of the roof could have been guttered and led away through gargoyles, possibly in the form of lion heads. For from the presence of the dummy four which occur at the remote angles, we might infer the existence of others which served some useful purpose in some other part of the building.

I regard it as not unlikely that some of these suggestions may have been made, for much has been written on this subject. They will, however, have served some use, if only in having directed the thoughts of the reader to a consideration of the great ruined temple in the light of a completed work.

Note on Mr. Mager's Article

BY THEODORE FYFE [*F.*]

THE LIGHTING OF THE PARTHENON.

Mr. Mager's ideas are in the right direction and though it is correct that much of what he says is not new, he has presented it in a fresh way. He has, perhaps, brought in a little unnecessary complication by supposing an ornamental eaves course to his clerestory, including lions' heads. Otherwise, his theory that direct openings in the coffering were over the aisles, seems probable. Such openings would have been nearer the source of light as well as being clear of the central shrine. It seems quite feasible that the semi-translucent plain tiles of the roof slopes would admit some light to the building through the apertures in the ceiling, but it is at least possible that direct openings in roof slopes were the rule and not the exception. These would have given much more light and it would be most interesting to experiment on this method in a modern building in Greece. The existence of direct openings is clearly proved by the actual evidences at Bassae and the Erechtheum, where the openings have raised rims to protect them from roof drainage. The Erechtheum example is also extremely important as illustrating that the Greeks had no compunction in leaving out a whole coffer slab in a most prominent feature of the building (the north porch). Though this was done for a special religious purpose, it clearly illustrates a principle.*

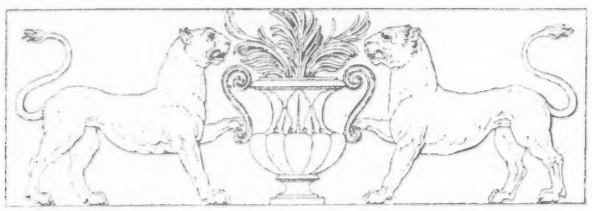
The lighting of the larger temples, which had aisles, may well have been a different problem from that of the smaller ones without aisles, such as Bassae. There, however, we have clear evidence that the cella was lit by the direct method. In the smallest temples such as at Rhamnus and Niké Apteros, lighting through the door may have been sufficient. Doubt about the general application of the hypæthral principle is certainly sound. The principle must have been quite exceptional. Didyma is certain and Jupiter Olympius (on written evidence) probable, at one stage of its history.†

THE PAVING OF THE PARTHENON.

Mr. Mager's remarks are very suggestive and indicate careful study. So far as I am aware, the theory that the existing paving of the Parthenon represents a sub-layer, has not been advanced before: and there seems a great deal to be said for it. I have myself (from an examination of the building as well as from Penrose's plan) been struck with the notching out and other irregularities in the paving. Such treatments are found also in Minoan pavements, where it is practically certain that there was a stucco finish. But the sinkings in the Parthenon paving are incompatible with a stucco finish, though they are most appropriate as locks for a stone overlay. Similarly, the joint line forming a border, a few inches from the inside of the pronaos wall, may well have been covered up. At the time of noticing it, I regarded it as a clear proof of "design" faculty, not apprehending its truer significance. Similar borders are to be seen at the side buildings of the Propylæa. Whether or not these were, in fact, footings to walls, is not clear to me, but it is obvious that they would have had a practical value as paving, by giving hand-room to set the larger slabs beyond them. The idea that finished borders of coloured marble may have been employed in the floor of the Parthenon is not so startling as it may appear at first sight, though Mr. Mager's free use of borders in his suggested plan of the finished paving is not quite convincing. Our knowledge of these things is still very imperfect, but—apart from Pausanias's "Description"—the actual evidences from earlier Ægean work show that colour in buildings was employed to the fullest extent; and that artificially tinted surfaces were contrasted with materials which had beautiful natural colour in themselves.

* See *The Erechtheum*. By G. P. Stevens and others, Text, Figs. 57 and 63 (Harvard University Press, 1927).

† See *The Architecture of Ancient Greece*. By Anderson, Spiers and Dinsmoor, p. 165 (Batsford, 1927).



M. Le Corbusier's Book*

BY A. S. G. BUTLER [*F.*]

We admire certain machines. Quite a number of motor cars give us real pleasure to look at. Ships nearly always positively delight us. So do aeroplanes. We like the satisfactoriness of these things—their look of being able to do, with slim ease, what they are expected to do. We like them as objects to look at, because of their symmetry, their essential balance. Their design is so clear and apprehensible. They are not ornamented. It is so *easy* to appreciate their æsthetic value, because the shapes which these things usually assume happen to be dictated by the essentials of beauty—repetition of parts and balance round a focus giving harmonious unity. A ship *must* be balanced on its axis or it would roll over and sink. There *must* be exact repetition in the wheels of a car or it would wobble. These are fundamentals like the poise of our own bodies. We recognise a twinship in an exquisitely made machine; a modern motor-cycle is almost a race-horse.

Mountains also are sometimes beautiful. The Matterhorn is. This is the beauty of nature—quite accidental. The beauty of machines is almost like that and almost accidental. But the beauty which art contrives is designed and quite different. It snaps its fingers at mechanics if it wants to. For art means the un-natural thing to do—the not obvious—a distortion of the probable and correct; not for efficiency but for fun.

In this book of M. Le Corbusier, which is the English translation of the thirteenth French edition, there is below the entertaining flutter of its sentences, I think, some confusion of thought. One might call it a heresy. It appears that we must have architecture which has the beauty of machines and not the beauty of architecture. We are to have buildings designed with all the hard, polished, snappy obviousness of an aeroplane. But why should we? Houses do not fly about; most factories do not float. The people who kept their heads in the Gothic revival asked why *should* their houses look like churches? For that is an analogy. There was a cult for ecclesiasticism then just as there is now a rage for all the jolly things mechanical science gives us. Moreover, even if it were wise to adopt this machinery influence, must *all* our buildings do so? That is the point the author overlooks. There is a scale of utility in architecture. I design in one week a water-tower and the high altar of a church. Both are objects of architecture, as both are built, are used and are expected to look pleasant. But the water-tower gets its æsthetic value from the only slightly distorted purely functional lines of its machine-like structure, whereas any number of quite arbitrary shapes can be given to the altar, not dictated by anything but my fancy. That is, the *lower* the object is in the scale of utility, the *greater* is the scope for art's whims. M. Corbusier does not mention this—perhaps, because his interest is chiefly in housing. There, of course, his mass production ideas are sound up to a point. But he subtracts all humanity from architecture. His dream is to see us all living in the small but deadly efficient myriad cubicles of towering blocks of building—all buttoning and unbuttoning, I suppose, similar suits of clothes. There will be no adventure in living and no mystery in architecture. Besides, it is not the business of architecture to arrange existence. It alleviates it and is a delightful servant.

Nevertheless, if this book is annoying—as Mr. Etchells says it may be—it is certainly stimulating. It is excitingly illustrated, but written in a most exhausting style. Every one should look at it, but I trust they will not be swept away. Let us be patient.

* *Towards a New Architecture.* By Le Corbusier. Translated from the thirteenth French edition, with an introduction by Frederick Etchells. John Rooker. London, 1927. 25s.

Reviews

MODERN DANISH ARCHITECTURE. *Edited by Kay Fisker and F. R. Yerbury.* 4o. *Lond.* 1927. [*Ernest Benn, Ltd.*]. £1 12*s.* 6*d.*

To this book, Mr. Yerbury, who is responsible for the illustrations, contributes a short preface, in which it may be agreed he fairly sums up the impressions which they create. "In a general survey of the present-day architecture of the world," he says, "that of Denmark must be accorded an important place, not because it has anything of a sensational or epoch-making nature to show, but because of the consistent level of sanity and quality which contemporary Danish architects have maintained in their work.

"The Danish architecture of the present day," he continues, "with few exceptions have placed their whole architectural faith in the revived classic," and the more important of the illustrations support this view.

M. Rafn, in an introductory notice, makes it clear that his countrymen have enjoyed the same visions of an architectural millennium that we have ourselves. Archi-

tecture based on necessity and construction; forms expressive of the nature of the material; proportion based on geometrical combinations, circles and triangles, cubes and cylinders; and having exhausted the resources of the two dimensional and the three dimensional, we may perhaps, some day attempt the fourth. Yet despite every effort to escape the tyranny of tradition the old classic forms still dominate. Greece and Rome taught the world both to think and to do, and we have as yet evolved no better procedures.

Among the classical designs, the illustration depicting the new Police Headquarters, Copenhagen, show a plan of much interest, surrounding a circular court. The State School, Randers, is another notable example. The types of domestic building are modest and homelike. Pantile roofing prevails and mullion and transomed windows add an element of the picturesque.

In addition to the designs already named the Office Building by M. E. Madvig and M. Poul Methling will certainly be admired as a street façade, while many of the private houses are attractive both in plan and style.

In ecclesiastical work, the unaffected simplicity of Gurre Church by M. Carl Brummer effaces the impression created by the sensational design, to which the jacket of the volume gives prominence, although this possibly possesses qualifications which an alien observer may fail to recognise.

C. J. Tait [*F.*].

GEORGIAN NORWICH: ITS BUILDERS. *By Stanley J. Wearing, F.R.I.B.A. 66 pages, 16 illustrations. Norwich: Jarrold and Sons, Ltd. Price 3s.*

Mr. Stanley Wearing has made in this little book, which is charmingly produced and most modestly priced, a very real contribution to English architectural history. The prosperous condition of the trade of Norwich, in the years between 1750 and 1780, was responsible for the erection of many substantial and well-designed buildings. Some of these still exist and help to give that city an atmosphere of dignity and distinction. It was this material prosperity, by the way, which made possible that happening, unique of its kind in England, the Norwich School of Painters of a later generation. But, alas! when these men worked and tried to sell their pictures, the trade of Norwich had been crippled by the Napoleonic Wars; and one of Crome's masterpieces, now in the National Gallery, once did duty as a window blind in his native city.

Mr. Wearing has collected much original information about the buildings of Georgian Norwich, and he uses it with point and humour. His story of the competition for the erection of the Octagon Chapel should be read by every architect. It is such a tale as Mr. R. H. Mottram, with his local knowledge and insight, could make enthralling to the general reader. As detailed by Mr. Wearing from the matter-of-fact records of the building committee, the architect can read between the lines and visualise the actors and the scenery in this architectural comedy from his own experience of life. Would that all the strangely conducted competitions, which have been held from that day—1753—to this, had brought to birth buildings so comely as the Octagon Chapel at Norwich! Thomas Ivory eventually emerged as the winner of this particular competition, but he was paid nothing in fees as architect, and rather less for his services as carpenter than one of the unsuccessful competitors, who also worked as a carpenter on the job. In the year following the completion of the Chapel, Thomas Ivory designed and built the Assembly Rooms, now the Girls' High School, which is another work of outstanding merit. This led on to the erection of the Norwich Theatre. Ivory was persuaded by a committee, as being "a publick spirited man and employing at that time a considerable number of workmen, and having always on his own premises a large Assortment of Deals and Timber," to design and build this theatre at his own risk. When it was finished, "with every degree of Elegance and Convenience," Ivory became its proprietor and engaged the Norwich Company of Comedians. An architect continued to be the proprietor of the Norwich Theatre for nearly a hundred years; for William Wilkins, "plasterer and architect of Norwich," followed Thomas Ivory; and William Wilkins, Junior, the designer of the National Gallery, in turn succeeded his father in the ownership and management of the house.

There are some good photographs in the book of Thomas Ivory's work, which includes, in addition to the Octagon Chapel and the Assembly Rooms, the Artillery Barracks and houses in Surrey Street. All these buildings are conceived in a spirit of sober dignity and executed in mellow brickwork. Perhaps this book may induce some architects practising in other English towns to produce similar informed and well-illustrated little volumes, which would give first-hand and reliable descriptions of the eighteenth-century work in their own neighbourhood. This information, such as Mr. Wearing has been able to collect, is becoming more difficult to obtain. It should be recorded without delay.

Sydney D. Kitson [*F.*].

MODERN PLASTERWORK DESIGN. *By George P. Bankart, author of Modern Plasterwork Construction, The Art of the Plasterer, etc., and G. Edward Bankart. London: The Architectural Press, 9, Queen Anne's Gate, Westminster, S.W.1. 1927.*

Mr. George P. Bankart has added to his already considerable contribution to the plasterer's craft by bringing out yet another work. This time it takes the form of a portfolio with a hundred drawings of modern plaster designs in which he has Mr. G. Edward Bankart as a collaborator.

All the plates are carefully drawn to scale, and give suggestions for treatments of cornices, beams, walls and ceilings, and there are, moreover, a couple of useful plates showing external elevations of houses with suggestions for design of outside plaster work.

The "Introduction," which one is glad not to find described as "Foreword," by G. P. B., is extremely interesting, and gives many useful hints to architects and plaster workers both in general design and details of construction.

The number of houses built nowadays in this country for clients who can and will pay for anything beyond the very simplest treatment does not seem to be large; but Mr. Bankart's book should make a special appeal to

architects on the other side of the Atlantic who are always on the look out for a work such as this to add to their office libraries.

The use of technical books of reference for the preparation of working drawings in architects' offices is—or at any rate *was*—much more usual in the United States than it is here, and such a book as this should prove extremely useful. ARTHUR BARTLETT [*F.*].

EARTHQUAKES AND BUILDING CONSTRUCTION. *By C. Reginald Ford.* (*Whitcomb and Tombs.*)

From an earthquake which razes a city and involves a loss of 600,000 lives to a tremor which merely disturbs portable objects is so far a cry that it calls for much skilled knowledge to lay down stipulations for structural design in areas likely to be affected. This, however, the author has attempted and done well.

It may be thought that the subject is of no practical interest to us whose buildings are immune, but the principles of sound design seem equally to apply, and moreover the author's lucid and straightforward English has succeeded in imbuing the subject with extraordinary interest.

The cause and effect of earthquakes is thoroughly described. Broadly speaking, they are caused by a subsidence of substrata accompanied by phenomena, such as fissures, vibrations, wave motions and oscillations ; most destructive when the tremors, however slight, synchronise with the natural period of vibration of the structure.

The symptoms of earthquake damage are exceedingly varied, but ordinarily the result is a swift to-and-fro motion. Results may be entirely local, adjacent blocks of buildings being alternatively destroyed and left undamaged. Buildings having portions of different heights or solidity tend to disrupt at points of connection, and all openings are a source of weakness. A heavy roof on a slight structure acts as an inverted pendulum. It is essential that floors and roofs should be properly braced and tied to walls. Faulty construction soon manifests itself and gives rise to much avoidable damage.

These and all other details are discussed, and the constructive suggestions put forward are obviously the result of ripe experience.

The author suggests two broad solutions ; a construction so flexible that it would yield and recover, or a construction sufficiently rigid to resist deformation. The first method can rarely be successfully employed. The author recommends steel-framed buildings with reinforced concrete walls constructed to form an inherent part of the main supporting members, the only practical material for which being seemingly reinforced concrete.

To sum up it is now recognised that skilful design with good workmanship and materials can withstand most earthquake shocks, and that the great majority of loss arises from neglect of these precautions.

The method of calculating the disruptive effect of tremors, the choice of site and the uses of the seismograph, etc., are among other matters touched upon. One feels the lack of more and better illustrations, particularly as reference is made to many which are not reproduced. This omission and the possible need of an index detract but little from what is otherwise a most useful and interesting book. PERCIVAL M. FRASER [*F.*].

LIBRARY BUILDINGS.*

There has just been added to the American Architectural Forum Series of Reference Numbers a volume on Library Buildings. It contains well-written articles on the planning of libraries and museums and on their ventilation and lighting. There is a large variety of illustrations, ranging from such monumental buildings as the San Francisco Library and Goodhue's experimental work at Los Angeles to small ones like the charming Larchmont Free Library. Art museums are dealt with in a separate section.

As usual with American works, there is no reference in the text or in the illustrations to work outside the United States, hence the title of Library Buildings is rather too comprehensive, but, like the other volumes of this series, it will be found exceedingly useful. J. M. E.

Correspondence

RE SUB-CONTRACTS.

1 *Brick Court, Temple, E.C.*
February 1928.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—It is the custom of many architects to invite tenders from sub-contractors before the main contract is prepared, and frequently it happens that the terms of the estimate are ambiguous or not consonant with those of the ultimate main contract, thereby causing misunderstandings on many points, including rates of cash discount between sub-contractors and contractor. The Practice Standing Committee frequently receive complaints in these matters, and I am requested to remind members of the terms of the sub-contract form normally used, and to suggest that reference to these would avoid the many pitfalls which from time to time arise.—Yours faithfully, W. E. WATSON [*F.*],

Hon. Secretary, Practice Standing Committee.

TOURS ABROAD BY THE A.A.S.T.A.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—May I through your columns call the attention of your readers to a side of the work of the A.A.S.T.A. which should be more widely known ? We organise periodically tours abroad to places of interest to architects, etc., on a cost basis that cannot be approached by individual travel and, therefore, of special interest to those members of the profession who, by reason of cost or language difficulties, would otherwise be debarred the professional, etc., benefits of such foreign experience. This Easter trips are being arranged to North Italy (including Milan, Como, Brescia, Verona, Vicenza and Venice), for 14 days at a cost of £16 16s., and to Paris for 5 or 12 days at about £5 5s. to £7 10s. Both trips are open to members of the profession, as well as to others who are interested—not forgetting the wives, etc., of members, who are doubly welcomed.

I shall be glad to send particulars to anybody applying, but as the two lists close on 3 March, early application is absolutely essential.—Yours faithfully,

O. H. COOKE, *Secretary.*

* *Architectural Forum Series of Reference Numbers : Library Buildings.* 1927. New York : Rogers and Manson Co. London : John Tiranti. 10s. 6d. net.

The Allied Societies

Notices

THE LIVERPOOL ARCHITECTURAL SOCIETY (INCORPORATED).

ANNUAL DINNER.

The annual dinner will be held on Thursday, 8 March 1928, at the Adelphi Hotel, Liverpool, at 7.30 p.m.

The Lord Mayor of Liverpool, and Mr. Walter Tapper, A.R.A., President of the Royal Institute of British Architects, have promised to attend, and other distinguished guests are to be invited.

The price of tickets will be 15s. 6d. without wine, and it is hoped that members will bring as many guests as possible, the attendance of ladies being particularly desired.

To enable the Committee to complete their arrangements with the hotel management at the earliest possible moment, the Committee would be glad if members intending to be present would notify the undersigned by 25 February, at latest.

DUNCAN A. CAMPBELL,
Convener, Dinner Committee.
ERNEST GEE, Hon. Secretary.

TEES-SIDE BRANCH, NORTHERN ARCHITECTURAL ASSOCIATION.

CHAIRMAN: R. R. KITCHING, ESQ., F.R.I.B.A.

The annual dinner will be held at the Vane Arms Hotel Stockton-on-Tees, on Tuesday, 28 February 1928, at 7 p.m., followed by the annual general meeting.

Business: To receive the report and statement of accounts for past session; election of chairman and Officials for the coming session; presentation of Mr. Clayton's prizes as Assessor's award; general business.

ARTHUR HARRISON,
Hon. Secretary.
69, High Street, Stockton-on-Tees.

SOUTH WALES INSTITUTE OF ARCHITECTS. CENTRAL (CARDIFF) BRANCH.

ANNUAL GENERAL MEETING

The annual general meeting of the Central (Cardiff) Branch of the South Wales Institute of Architects will be held on Wednesday, 29 February 1928, at 6 High Street, Cardiff, at 6.30 p.m.

The business to be transacted is of a very important character, including the election of the Executive Committee and the representatives on the Council of the South Wales Institute for the ensuing year, and it is hoped that every Fellow, Associate and Student will make a special effort to be present.

LECTURE TO BE GIVEN BY CAPT. W. T. CRESWELL, Barrister-at-Law, Assoc. (late Fellow) Surveyors' Institution.

A lecture by Capt. W. T. Creswell, Barrister-at-Law, Assoc. (late Fellow) Surveyors' Institution, will be given on the subject of "Building Contracts and Sub-Contracts" in the Engineers' Institute, Cardiff, at 7 p.m. on Monday, March 12th.

This is the last lecture of the series for the present Session.

Report of Meetings

THE ESSEX SOCIETY OF ARCHITECTS.

Addresses by Sir Charles A. Nicholson, Bart., and Mr. E. Stanley Hall (Hon. Secretary R.I.B.A.)

On Thursday, 9 February, the Essex Society of Architects held its first general meeting at Chelmsford. The Colchester, Chelmsford, West Essex, and Southend Chapters were well represented, and there were about forty members present. Sir Charles Nicholson, President, took the chair, supported by Mr. Duncan Clark (Chairman, Colchester Chapter), Mr. Wykeham Chancellor (Chairman, Chelmsford Chapter), Mr. J. J. Crowe, O.B.E. (Chairman, West Essex Chapter), Mr. D. H. Burles (Chairman, Southend Chapter), and Mr. D. M. Martin-Kaye, A.R.I.B.A., Hon. Secretary of the Society.

Sir Charles Nicholson delivered his presidential address, in the course of which he said: "I suppose it may now be said that our infant Society begins to-day its career of usefulness or the opposite, and none of us can foretell what the future has in store for it. It has been said by the greatest teachers of our time that a child's character is established for good or for evil in the first few years of his or her life, and I venture to think that in the case of a Society like our own, the policy we adopt and the team spirit which we show during the next few years will be the determining factor in justifying our existence as a Society. We have before us the examples of many most useful provincial societies of architects, such as those in the great urban centres of Liverpool and Birmingham, and that which covers the districts of Oxford, Berkshire, and Buckinghamshire. The conditions in our own area approximate those of the last-mentioned society and are, of course, very different from those which obtain in large cities such as Birmingham and Liverpool. Our chief difficulty is likely to be the tendency of the Society to split up into four little clubs represented by the four chapters, and I feel that it is desirable that we should concentrate most of our effort during the infancy of our Society in counteracting this tendency. We cannot hold meetings as frequently as can be done in the urban centres, but we should, I think, even at some sacrifice of the convenience of the whole Society, arrange fairly frequent meetings and excursions, and I hope, also, that the various meetings arranged by the different chapters will be notified to the other chapters through their secretaries, and that all members of the Society will be welcomed upon such occasions either as guests or as brother members of the county Society. For my own part, I am fortunate in the fact that I had made the personal acquaintance and friendship of many members of the Society and of the Presidents of all four chapters before the inauguration of the Society—I hardly dare say for how many years I have enjoyed the friendship of the President of the Chelmsford Chapter—and, therefore, I feel confident that at the commencement of its voyage across the sea of destiny, our Society will be steered by four very trustworthy quartermasters. I believe there is a danger before us in the temptation to take a too prominent part in questions of professional or local politics while we are still a young Society. I hope, should such questions arise, we shall act with an excess of reserve until such time as we have justified our existence by fulfilling our first object, the advancement of the art to which it is our privilege to devote our life's work. It is written that 'Your old men shall dream dreams,' and I will tell you my own dream. It is of a company of brother-workers knowing one

another as friends and fellow-servants of the great mother art of building, each content to work for his living without ambition for personal fame, but with keen ambition to do the best work that can be done and to do it for its own sake and for the sake of the community, and this I believe to be the real purpose of such a society as ours, the advancement of the art of building and not merely the furthering of the private interests of the individual architect. There are times when Jupiter nods and when the professional man is not an infallible judge of professional matters. Some of our younger brethren have been trained in the methods of the Parisian and American schools to produce ' projets ' and ' esquisses,' to design in the ' grand manner ' or to experiment in ' functional,' or, possibly, Cubist design, and these are, no doubt, tempted to disagree with the ordinary man in the street. But collective opinion is, as a rule, based on something that contains substantial truth, and I think it will be recognised that the great body of the public realise that there is something about the buildings of our forefathers which is lacking in much of the work which we are doing to-day. And at the same time, hardly anyone knows, or even troubles to ask, the names of the architects of the past.

" We smile at the man in the street who maps out the stucco front of his house with deal floor-boards, lays a crazy pavement up to the front door, and buys a Jacobean dining table ; but all this, nevertheless, shows that he has his ideals, and it seems to me the best service we can do to our art is to revive, as far as we can, certain factors which we can recognise in the old work, and which are lost sight of in much modern work. In other words, what we need to-day is tradition. What we find in its place is individual cleverness, and the cleverness of an individual is never so valuable as the accumulated experience of a community. How, then, were the old traditions formed ? In the first place, largely by such practical conditions as the availability of certain building materials, such as brick and timber in our own district, freestone in the Cotswolds and Northamptonshire, or imported materials where water transport was available. In the second place, local tradition is partly attributable to the difficulties of travel in old days. Local artists were thrown more into one another's society than they are now, when there are so many outside interests and when a London architect is able to carry out buildings at Washington and at Delhi simultaneously and American. Scotch, and French architects are at work in London. It would be an affectation for us to forge fetters that would bind us always, for instance, to use moulded bricks instead of stone in Essex in the present day, but, for all that, there are still certain materials and certain building methods that are better suited to and more readily obtained in one locality than in another, and this should still tend to the preservation of a certain local type of building in every district. And the existence of such a Society as ours should tend to keep architects in touch with one another and to discourage any temptation which they may have to indulge in individual eccentricity. It will, perhaps, be asked whether my dream does not discourage genius, originality, and progress. Of course, all these things are good and desirable, but let us beware of mistaking impudence for genius, eccentricity for originality, and restlessness for progress. To those whose brains are more fertile than those of their brother architects, I would say, ' Be satisfied with one new idea at a time, and if it turns out well, by all means use it again next time, and, if you like, indulge in a fresh brain wave in addition ; but don't try more than one new experiment in any single building.'

" There is plenty of time in most men's lives to do all the experimenting that is likely to be beneficial to the community, and I do not think it can be too strongly emphasised that our work in life is to build rather than to acquire personal notoriety. I should gladly see among us occasional meetings in which we held informal discussions as to our personal experiences and professional difficulties, as to our experience of various materials, of problems of drainage, of our difficulties with clients or local authorities, of such matters as office management, and so forth. I believe such meetings would be quite as valuable to us as many lectures or addresses. None of us is too old to learn, and the very best source of knowledge is experience. If we can pool our experience, we can surely improve our standards. And in this connection I would like to emphasise the opinion that good architecture cannot exist with bad building, and that, conversely, if a building is sound and well fitted to its purpose, it comes very near to good architecture, provided, of course, it is free from incongruous ornament and assuming that it is not fitted for its purpose unless it is well proportioned. In the simplest buildings there must be a certain ratio between voids and solids, height and width, and the ratio which is most agreeable to the eye will generally be found to give the best practical results also. This becomes more apparent in the case of a large building such as a town hall or a church, where, if too great a sacrifice is made for the sake of fancied convenience by the adoption of squat and undignified proportions or by the elimination of pillars or the skinning down the substance of the walls to a minimum, the result will be a building which fails to produce its proper effect upon those who use it, and which, therefore, becomes a radical failure from a practical standpoint. Therefore, success in architecture demands stability, convenience, proportion, and either taste in ornament or, failing that, courage in dispensing with ornament.

" I must say a word about education, in which it will become possible, I hope, in the course of time for our Society to take an active part. In Southend we have already a most excellent architectural school in full swing. The credit for this is due to the local education authority and to the ability and energy of the masters. I hope in time that equally flourishing schools will exist in other centres in Essex, and that they will be encouraged in every way, and, if need be, assisted by members of our Society.

" I am sure we shall all do our best to make our Society of real use to its own members, and to the community generally, and I am equally sure that none of us will ever regret any effort or sacrifice which it may fall to his lot to make for the welfare of his brother workers and the service of his neighbours."

Mr. Stanley Hall, F.R.I.B.A.(Hon. Secretary of the R.I.B.A.), then addressed the meeting, stating that in London it had been their earnest desire to see the architects of the Home Counties joining their own societies. Their achievement in Essex gave great hope that the same excellent example would be followed in Kent and Sussex, and possibly in Surrey and Middlesex. He then gave a review of the activities of the R.I.B.A., and its development from a small Metropolitan body to one of nearly 6,000 members, with allied societies all over the British Empire. Together with other activities, he drew the attention of those present to the work of the Board of Architectural Education.

Mr. Duncan Clark (Colchester) proposed a vote of thanks to Mr. Hall and expressed the appreciation of the Society for his attendance and address. This was seconded by Mr. Wykeham Chancellor and cordially carried.

Mr. Crowe proposed a vote of thanks to Sir Charles Nicholson for his very able and interesting address. Mr. D. H. Burles (Southend) seconded.

THE SOUTH WALES INSTITUTE OF ARCHITECTS.

Central (Cardiff) Branch and Department of Architecture and Civic Design, Cardiff Technical College.

The annual prize distribution in connection with the South Wales Institute of Architects, Central (Cardiff)

Branch, and the Department of Architecture and Civic Design at the Technical College, Cardiff, took place on 2 February, when the chair was taken by Mr. J. Llewellin Smith, L.R.I.B.A., chairman of the South Wales Institute of Architects, Central (Cardiff) Branch, supported by the Deputy Lord Mayor (Councillor W. G. Howell); Mr. C. S. Thomas [*F.*], President of the South Wales Institute of Architects; Mr. Percy Thomas [*F.*], Vice-President of the Royal Institute of British Architects; Mr. Ivor Jones, A.R.I.B.A., Secretary, South Wales Institute of Architects; Mr. Harry Teather, F.R.I.B.A.; Mr. C. F. Ward, F.R.I.B.A.; Dr. Cyril Fox, Director of the National Museum of Wales; Principal Charles Coles, B.Sc.; Mr. J. E. Turner, J.P., Chairman of the Advisory Committee on Architectural Education; Alderman William Grey, J.P.; and Councillor I. G. Duddridge.

Mr. Llewellin Smith, in his opening address, said that the exhibition of students' work showed clearly that the work of the School was on sound lines and that it reached a particularly high standard.

Mr. W. S. Purchon, M.A. [*A.*], Head of the Department of Architecture and Civic Design in the College presented his annual report, which indicated that the past year had been one of steadily maintained progress. Of the principal successes which had been gained by the students of the School he mentioned the following :—

In the Rome Scholarship Competition Mr. J. B. Wride.

Two other candidates from this School, Mr. P. G. Budgen and Mr. Leonard Monroe, were admitted to the first round this year.

In the R.I.B.A. Alfred Bossom Travelling Studentship, Mr. B. W. R. Thomas, A.R.I.B.A., won a silver medal and a certificate of honourable mention.

In the R.I.B.A. Competition for the Soane Medallion, the leading award of the Royal Institute in Architectural Design, two students from this School were successful in passing through the first competition.

Mr. C. J. Bartlett has been awarded by the R.I.B.A. a special 4th and 5th Year Maintenance Scholarship of £100 per annum.

Mr. Purchon also drew attention to the fact that while these successes had been achieved the students had had to work under considerable difficulties in cramped accommodation. These difficulties have now been removed in a considerable measure in the new studios, etc., which are now in use by the Department of Architecture and Civic Design.

The Deputy Lord Mayor distributed the prizes. He congratulated the staff and students of the School of Architecture on their excellent year's work.

Principal Charles Coles drew attention to the fact that a considerable number of the sons of local architects have become students of the School of Architecture.

Annual Smoking Concert.

The annual smoking concert organised by the South Wales Institute of Architects, Central (Cardiff) Branch, was held on 2 February.

Like the similar concerts held in previous years, it proved to be successful, as a means of providing social intercourse for the members

YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY.

Mr. Walter Tapper, A.R.A., P.R.I.B.A., whose work in connection with York Minster is so widely known, was the guest of honour at the annual dinner of the York and East Yorkshire Architectural Society on 9 February.

Mr. J. Stuart Syme, L.B.I.B.A. (President of the York and East Yorkshire Architectural Society), presided and the company included, in addition to Mr. Walter Tapper, Mr. H. E. Harrowell (Sheriff of York), Mr. Ian McAlister (Secretary of the R.I.B.A.), Dr. W. F. Collinge, F.S.A. (Keeper of the Yorkshire Museum, York), Colonel Kirk, F.R.I.B.A. (President of the Leeds and West Yorkshire Architectural Society), Mr. G. D. Harbron, F.R.I.B.A. (Vice-President of the York and East Yorkshire Architectural Society), Mr. C. J. Bex, Mr. J. M. Dossor, F.R.I.B.A., Mr. L. Kitchen, F.R.I.B.A., Mr. J. J. Brownswood, A.R.C.A. (Headmaster of the Hull School of Art), Mr. R. T. Cotterill, A.R.C.A. (Headmaster of the York School of Art), Mr. R. Jackson, A.R.I.B.A. (Hon. Secretary of the York and East Yorkshire Architectural Society), Mr. W. E. Biscomb, Mr. C. H. E. Bridgeon, F.R.I.B.A., Mr. A. Cowman, L.R.I.B.A., Mr. G. C. Ferrey, Mr. F. J. Horth, F.R.I.B.A., Mr. H. E. Horth, A.R.I.B.A., S. G. Highmoor, M.C., Mr. C. Leckenby, A.R.I.B.A., Mr. H. Payne, Mr. J. E. Reid, L.R.I.B.A., Mr. T. Snowden, L.R.I.B.A., Mr. W. Smith, Mr. A. N. Thorpe, Mr. J. Vause, Mr. K. Ward, L.R.I.B.A., and Mr. J. P. Wilde, L.R.I.B.A.

Mr. J. Malcolm Dossor, proposing "The City of York," said York had built up its history and its traditions were founded upon three things—its military defences, its ecclesiastical considerations, and its commercial and transport considerations. As a result they had a very noble city, of which not only everybody in this part of the country, but many more in the United Kingdom and further afield to other parts of the country, were also very proud.

Students from almost all parts of the world, especially from the United States of America, came to this country almost exclusively for the purpose of seeing York, and seeking information and inspiration in regard to its historical traditions. They relied upon communities such as York to encourage all that was good in architecture. A great deal of power lay in the hands of the municipal authorities, and they looked to them to set a lead in the education of the people in architecture.

The Sheriff, in reply, said they in York were indebted to a number of persons who were, as far as was possible, doing their utmost to preserve the beauties of the city. They also possessed a body of aldermen and councillors whose earnest desire it was to preserve all that was best in the city. Their thanks were especially due to those responsible for the restoration of buildings in Pavement and Coney Street to the old-time picturesqueness.

Mr. G. Dudley Harbron, proposing the "Royal Institute of British Architects," said there were two subjects of particular interest to them at the present time. One of these was the Registration Bill, which was being balloted for in Parliament that day, and which they hoped would become law in the present session because the registration of architects was undoubtedly overdue.

If the Bill became law it would be for the benefit of the country and that profession in that all future entrants would need to be sufficiently educated in the art and practice of architecture. The speaker also referred to the need for their library in London being more efficiently housed than at the present time, and that the reference library should be made more accessible to the provincial members. Mr. Harbron concluded by paying a warm tribute to the work of Mr. Walter Tapper at York, Grimsby, and elsewhere.

Mr. Walter Tapper, in reply, said that in York they had one of the most ancient and famous cities in the world. York

Minster was one of the architectural glories of Christendom, that meant so much to a country. His connection with that noble building, extending over thirty years, was one of which he was inordinately proud. In Yorkshire they had beautiful dales and valleys, and even in the agricultural areas they had some of the most famous architectural ecclesiatical buildings in the world.

Speaking of the profession, Mr. Tapper urged that it was up to everyone of them to present to the country, as far as possible, their work in an eminent and noble fashion. This should be so not only in respect to their great churches, their factories, or houses of magnitude, but also the cottage in the country. He did not think architects realised the amenities of the countryside as much as they ought to do.

Not only in Yorkshire, but all over England, there had been cottages erected which were unworthy of the name.

The first thing they needed to-day was that architects should have a really good general education and also a special education in architecture. They had to remedy their deficiencies and see that their young people were educated in the fine arts. The entry into York was formerly one of great beauty, but now they had at the entrance on Ouse Bridge one of the most ugly buildings in the world. That should not be.

Architecture was bound to be disastrous unless it had that backing which only a knowledge of the finer arts could give it. He wanted to enforce this necessity for education on the laity. It was essential that in the general education given in their schools, colleges and universities the curriculum should include the study of the fine arts.

Present-day factories, he said, were overloaded with ornament which was quite unnecessary, and he wished they could see more of the eighteenth century architecture in modern factories. If they really studied the principles which governed these things, learned them thoroughly, and applied them to our modern conditions, it would be a great advantage to the country, as there was plenty of room for originality. Until they got young people and also the trustees of churches imbued with a knowledge of the fine arts they would never get great architecture in any country in the world.

Mr. C. J. Bax gave the toast of "The York and East Yorkshire Architectural Society."

The President, responding, said it was essential it should be realised that this society, like its allies in other provincial centres, was a unit in the great organisation which had grown steadily and surely, and now formed a living force which demanded the highest standards in their professional work and in their dealings with those who placed their interests in their hands.

He thought it could be claimed that their æsthetic outlook was to-day more enlightened than it had been for some generations. In London and in the larger provincial cities and towns industrialists were beginning to realise that good architecture was a paying proposition, that good planning and construction and beautiful design went together, that workpeople benefited by association with good buildings, and that the general public was attracted by them.

Those who were entrusted with the beautification of their cities and their countryside, and could influence opinion within by word or deed, could realise their expectations by helping to cultivate in the individual not only a liking but also a respect for good architecture.

Mr. Kenneth Ward proposed "Our Guests," and Dr. Collinge replied.

R.I.B.A. EXAMINATIONS IN 1866.

A letter recently received from Mr. R. Stark Wilkinson [*A.*], the oldest Associate of the Institute, having been elected in 1873, and having previously passed the then Voluntary Architectural Examination in 1866, suggests the great strides the examination system has made in the intervening years. Consulting the old records of the Institute we find that this examination of 1866 was the third voluntary examination that had been held and that there were five candidates, all of whom were successful, and that Mr. Wilkinson is the only surviving member, both of the group of candidates and of the small body of examiners, Mr. Arthur Ashpitel, Mr. Edwin Nash, and Mr. John W. Papworth, of that day. Professor Donaldson, in commenting on the result, congratulated the Institute upon the honourable testimony that had been borne to the examination. As a member of the Institute, he said that he felt great pride in the result. He was glad to see young men coming forward and making themselves masters of the different departments of knowledge belonging to their profession, and anxious to obtain the honours which the Institute offered. But if Professor Donaldson had been able to see into the future and anticipate the widespread system of examinations that are now in being, what would he have said ?

AN INDEX TO SCIENCE SUBJECTS.

As is the case with most technical libraries, including the Institute library, much of the work of the Science Library (Science Museum, South Kensington) consists in answering questions on a wide variety of specific subjects, many of which are not dealt with in books. This Library also takes in current periodicals on scientific subjects, and has published (1926) a very useful list of them. It has gathered from various sources a vast mass of index material to both books and periodicals, and it is now interesting to learn that this matter is being co-ordinated in one classified card-index scheme, so that available material in the publication of any country on any given point may be readily found. This will form a useful supplement to the Library Association Subject Index to Periodicals, which, however, is of very slow growth and does not take in so many journals.

The Science Library and its index includes in its scope building technology, such as the geology, chemistry and structure of materials and various mechanical processes bearing on building, and is therefore of great use to architects and builders and research workers in these subjects.

Obituary

JAMES OSBORNE SMITH [*F.*]

By Sir Henry Tanner, C.B. [*F.*]

By the passing of James Osborne Smith, on 29 January 1928, at the age of 80, the Institute has lost one of its oldest members, as he was elected an Associate in 1881 and Fellow in 1891.

During his early days he was a frequent attendant at the Institute and the classes that were then in operation.

He was born at Thetford in 1847, articled to John Brown of Norwich, came to London, and for some years assisted Mr. J. K. Colling in the preparation and illustration of his architectural books ; he then entered the office of Mr. Medland at Gloucester, subsequently returning to London, and in 1885 commenced practice on his own

account, and for a while was engaged by the Office of Works in the preparation of drawings, etc., for the fitting up of the new Natural History Museum.

His practice had a trend towards educational buildings and sanitary works. Early in the '80's he came under the influence of Sir Douglas Galton, and in 1888 was elected a member of the Royal Sanitary Institute, of which he was a most respected and enthusiastic member till recently. At that Institute the examination of candidates for the various officers required under Local Government took up most of his attention, having been a member of the Committee from 1896 to 1927, and chairman for seven years.

He was continuously engaged by the Girls' Public Day School Company, for whom he built new schools at Sheffield, Notting Hill, Clapham, Wimbledon, Portsmouth, Dover, Streatham, etc., besides carrying out numerous additions, alterations, sanitary works, etc., at other schools. This connection led to the erection of Training Colleges at Isleworth, Saffron Walden, Stockwell, the Maria Grey College at Brondesbury; Grammar Schools at Skipton, Mansfield, Thetford, Caversham, etc.; sanitary works at the North Eastern County School, Barnard Castle, Shrewsbury School, etc. He was surveyor to Harrow School for a number of years, and during that time erected new Science Schools and made additions and alterations to other buildings.

He was employed to reconstruct the London Library, and more recently to add to it, including the internal fittings for the books, refitting in part the Bodleian Library, and the erection and fitting up of a library for Trinity College, Oxford, a work only recently completed.

He carried out sanitary works for the Duke of Northumberland at Sion House and Albury Park, alterations and extensions to Lotherton House, Yorkshire, and erected new central offices at the Royal Arsenal, Woolwich, for the War Department.

The writer made Smith's acquaintance in 1871, and they have been intimate friends during his lifetime. He was a careful and painstaking man, and his clients' interests were perfectly safe in his hands.

JAMES ORANGE, RETIRED M.Inst.C.E. and M.S.A.

In 1887, when I first went out to Hongkong as chief assistant to Danby and Leigh, James Orange was in charge of the Waterworks then in course of construction by the Public Works Department; he left the Government service to join Danby and Leigh in 1891. On the retirement of William Danby the firm became Leigh and Orange, under which title it exists at present.

During the period 1887-1913 the firm carried out a large share of the architectural and engineering work of a rapidly growing colony and coast ports. Mr. Orange took an active part in the work of the firm, and also found time to train and conduct the musical section of the community in the production of light opera, and to make a very fine collection of Japanese lacquer, on which he was a recognised authority. He was a voluminous letter writer and kept up an enormous correspondence, a great traveller, and a charming and faithful friend. He died a bachelor at the age of 70 on 27 September, 1927. A. H. O. [*F.*]

HERBERT HODGSON [*A.*]

Mr. H. Hodgson, at one time member of the Society of Architects, spent many years in architecture in general practice, lecturing and coaching (for the various examinations) in Bradford, Yorkshire, of which county he was a native.

In 1913 he, with his wife and family, went to Victoria, B.C., Canada.

In 1923 he left Canada for the United States, going to Los Angeles, California, where he was employed in architectural work until his death, which occurred suddenly on 24th December, 1927. He was elected A.R.I.B.A. in 1888.

ALFRED STEINTHAL [*F.*]

The death occurred on 22 January of Mr. Alfred Steinthal, of Wyncote, Bramhall. The son of the late Mr. H. M. Steinthal, he was educated at Clifton, Owens College, Stuttgart, and London, and took up the career of an architect and was elected F.R.I.B.A. in 1906. He was well known in Manchester as the designer of the Crematorium, though he specialised on the interiors of private houses. He was at one time a partner in the firm of Salomons and Steinthal, but during his latter years he worked alone. He leaves a widow, a son, and a daughter, his eldest son having been killed at the battle of Jutland. He was sixty-eight years of age.

CHEV. A. VASSALLO [*F.*].

Chev. A. Vassallo died at Malta towards the end of January, at the age of 72.

He was responsible for the erection at Malta of many important buildings, such as the Princess Melita Theatre at Sliema (now demolished), the demolition and rebuilding of the monument to Sir Alexander Ball at the Lower Barracca (copy of drawings consigned to the P.W.D. for preservation), the first block of stables in Marsa Ditch, the three skew bridges of the Malta Railway, the Home of the Little Sisters of the Poor at Hamrun, besides many private residences scattered all over the island. In 1887 he was appointed to the P.W. Department to replace Mr. Webster Paulson, C.E., and in his new capacity was entrusted with the execution of several important buildings, such as the Poor House, the Leper Asylum, the Prison for Women, Sliema and Hamrun Schools, and other works of considerable magnitude. He also undertook several private charges, such as the restoration of the Spencer Monument for Admiral Sir M. Culme-Seymour, and the Clapp-Zammit Hospital; he was also offered the Blue Sisters' Convent and the College of the Sacred Heart, but was obliged to decline them owing to lack of time.

In 1892 he was elected A.M.I.C.E. (London); in 1893 he carried out specimens of local stone work for the Imperial Institute; in 1908 elected F.R.I.B.A., and also received the local warrant of L.S. and A. In 1913 he was elected President of the Sub-Committee to carry out decorations on the occasion of the Eucharistic Congress, and in recognition of his services H.H. Pius X. created him Knight of St. Gregory the Great: in 1921 he retired from the public service after thirty-four years' service. He, however, carried on with his profession in his private capacity, and in 1926 the War Office appointed him W.D. Surveyor.

At the time of his death, besides several other important works, Chev. A. Vassallo was in charge of the extension of the Sliema Union Club and the " ta Pinu " Church in Gozo.

To his widow, to his son, who is the Minister for Public Works, and to his daughter, who is abroad, we tender our sympathy in their heavy bereavement.

ARCHITECTURAL COMPETITIONS: ASSESSORS' AWARDS.

All architects who take part in architectural competitions are reminded by the Council of the R.I.B.A. that participation in a competition is a definite acceptance of the principle that the award of the assessor is final and binding upon themselves as well as upon the promoters, and that any competitor who feels that he has real ground for dissatisfaction with an assessor's award should communicate with the Secretary of the R.I.B.A.

Further, all architects, whether competitors or otherwise, are reminded that discussion of correspondence in the public or professional Press which tends to criticism or disparagement of an assessor or award cannot alter the final and binding effect of that award, but may prejudice architects and the whole competition system in the opinion of the public, and is, therefore, highly undesirable.

The Conduct of Architectural Competitions.

The Council of the R.I.B.A. desire to remind all architects who may be appointed to act as assessors of architectural competitions that observance of the following points is vitally important for the satisfactory conduct of competitions :—

1. While the R.I.B.A. are prepared to advise the assessor if necessary on the general regulations governing the conduct of competitions, the assessor alone is responsible :

(*a*) For the drafting and presentation of any particular set of conditions and instructions and replies to competitors ;

(*b*) That the general regulations are not infringed therein.

2. Inasmuch as assessors' awards will necessarily be final and binding on all parties, assessors must refrain from premiating any design—however high its architectural merit may be in their opinion—which contravenes any of the conditions and replies which they have themselves drawn up for observance by competitors, and thus avoid any ground for legitimate criticism of their awards after publication.

3. *Accordingly the value and importance of drafting conditions and replies to questions so as to leave the maximum latitude to competitors in the solution of the problem should not be overlooked.*

INTERNATIONAL COMPETITION FOR THE ERECTION OF A MEMORIAL LIGHTHOUSE TO THE DISCOVERER OF AMERICA.

The Secretary R.I.B.A. has received the following letter from the Foreign Office, which may be of interest to members of the R.I.B.A. :—

Foreign Office,
S.W.1.
14 *February* 1928.

Sir,—I am directed by Secretary Sir Austen Chamberlain to approach you regarding the following matter :—

Mr. Kellogg, in his capacity as chairman of the Governing Board of the Pan-American Union, has informed His Majesty's Ambassador at Washington by letter that the Fifth International Conference of American States, which assembled at Santiago, Chile, in 1923, adopted a resolution providing for the erection at Santo Domingo, the capital of the Dominican Republic, of a memorial lighthouse to the discoverer of America. In this connection the Governing Board of the Pan-American Union is providing for a world-wide competition of architects to be held in two stages. Thanks to the generosity of the Dominican Government arrangements have been made to offer prizes to a total amount of fifty-six thousand dollars ($56,000). Intending competitors are requested to write at once to the Technical Adviser, Mr. Albert Kelsey, Pan-American Union, Washington, D.C., United States of America, for a copy of the publication setting forth the terms of the competition. In writing they should state their age, training, and experience. They should also indicate whether they desire the programme in English, Spanish or French.

Mr. Kellogg expresses the hope that arrangements will be made to bring the substance of his communication to the notice of any societies of architects who are likely to be interested, in order that architects in this country may be given an opportunity to participate in the competition.

I am, Sir, your obedient servant,

(Sgd.) R. R. Craigie.

ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 6 February 1928 :

Ashworth : Henry Ingham, " The Homestead," Poynton, Stockport (University of Manchester).

Bánà : Russi Bejonji, 5, Rona Road, Mansfield Road, London, N.W.3 (Architectural Association).

Collmann : Leonard John, 34, Bedford Square, London, W.C. (Architectural Association).

Gibb : John James Bayne, 126, Forth Street, Pollokshields (Glasgow School of Architecture).

Giddings : Henry Arthur Edward, 57, Avenue Road, N. Finchley, N.12 (Northern Polytechnic, London).

King : William Henry, 4, Heasle Mount, Hyde Park, Leeds (Leeds College of Art).

Lee : Richard Edmund, 126, Croxted Road, West Dulwich, S.E.21 (Architectural Association).

Lewis : Gilbert Norman, 23, Orchard Road, Bromley, Kent (Architectural Association).

Mitchell : Phyllis Ernestine, 91, South Norwood Hill, S.E.25 (University of London).

Morrison : Rachel Dorothy, 7, Cleveland Gardens, London, W.2 (Architectural Association).

White : Claude Neville, San Remo, Church Hill Road, Solihull, nr. Birmingham (Birmingham School of Architecture).

Williams : Richard Allport, Millmead, Willaston, Birkenhead (University of Liverpool).

THE TITE PRIZE AND THE VICTORY SCHOLARSHIP, 1928.

Preliminary Competitions.

The attention of intending competitors is called to the fact that the Preliminary Competitions for the Tite Prize and the Victory Scholarship will be held in London and

at centres in the provinces on Tuesday, 27 March, and Wednesday, 28 March 1928, respectively.

Forms of application for admission to the Preliminary Competitions may be obtained at the R.I.B.A., 9 Conduit Street, W.1. *The closing date for the submission of forms of application is Monday, 5 March* 1928.

R.I.B.A. SESSIONAL PAPERS.

April 2.—In place of the lecture on "Modern German Architecture." which was to have been read by the late Dr. Hermann Muthesius, Honorary Corresponding Member, a lecture will be delivered by Mr. J. M. Easton, F.R.I.B.A., on "Health and Recreation Centres."

May 21.—Mr. Percy Adams having postponed until next Session the delivery of his lecture on "English Hospital Planning," the General Meeting on May 21 will be devoted to a debate on "Modernism in Architecture." The debate will be opened by Professor A. Beresford Pite, F.R.I.B.A., and Sir Reginald Blomfield, R.A., P.P.R.I.B.A., and it is hoped that a large number of architects and others interested in the subject will take part in the discussion.

EMPIRE TIMBER EXHIBITION.

At the invitation of Lieut.-General Sir Wm. T. Furse, K.C.B., D.S.O., the Director of the Imperial Institute, a special visit of architects to the Empire Timber Exhibition has been arranged by the R.I.B.A.

The visit will take place at 2.30 p.m. on Wednesday, 23 May, and the party will be conducted by Mr. H. D. Searles-Wood, F.R.I.B.A., representative of the R.I.B.A. on the Imperial Institute Advisory Committee on timbers, and by Dr. Chandler of the Imperial Institute.

Architects desirous of taking part in the visit are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1, not later than 21 May, when further particulars will be sent to them.

INFORMAL ILLUSTRATED LECTURE ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The fifth lecture of the series of Informal Illustrated Lectures on Architecture for Workers in the Building Trades was held by the R.I.B.A. on Wednesday, 15 February 1928, in the R.I.B.A. Galleries, 9 Conduit Street, W.1. Mr. L. Sylvester Sullivan, F.R.I.B.A., presided, and Sir E. Owen Williams, K.B.E., read a most interesting paper illustrated by lantern slides on "Bridges."

At the conclusion of the paper a discussion took place, and Sir Owen Williams replied to the numerous questions put to him by his audience.

On Wednesday, 7 March, at 8 p.m., Mr. J. H. Jarman (Superintendent of Works, H.M. Office of Works), will deliver a lecture on the subject of "General Building Materials."

AMENDMENTS OF THE R.I.B.A. BYE-LAWS 66 AND 85.

By an Order of the Lords of His Majesty's Privy Council, dated 3 February 1928, the following amendments to Bye-laws 66 and 85 were approved :—

Bye-law 66 to be amended as follows :—

Omit the words "the first" between the words "on" and "Monday," and insert "a"; and insert the words "to be fixed by the Council at the commencement of each Session" after the word "May."

Bye-law 85 to be amended as follows :—

Omit the words "in respect of and for his subscription thereto" between the words "Society" and "provided."

Notices

THE NINTH GENERAL MEETING.

The Ninth General Meeting (Ordinary) of the Session 1927-28 will be held on Monday, 5 March 1928, at 8 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Ordinary) held on 20 February 1928; formally to admit members attending for the first time since their election.

To read the following Paper: "Ancient Bridges," by Mr. G. H. Jack, M.Inst.C.E., F.S.A. [*F.*].

THE ALFRED STEVENS DRAWINGS EXHIBITION IN THE R.I.B.A. GALLERIES.

The Alfred Stevens drawings recently presented to the R.I.B.A. by Mr. Sigismund Goetze will be on exhibition in the R.I.B.A. Galleries from 28 February to 8 March inclusive, between the hours of 10 a.m. and 8 p.m. (Saturday 5 p.m.).

THE ARCHITECTS' REGISTRATION BILL 1928.

Members will be interested to learn that the Architects' Registration Bill 1928 has been introduced in the House of Commons by Sir Walter Raine, M.P., and received its first reading. The Bill is down for second reading on 2 March, and members are asked to use their influence with their local Members of Parliament in order to secure the second reading of the Bill.

THE CUBING OF BUILDINGS.

The Practice Standing Committee regret that so small a response has been made to their request that members should apply the R.I.B.A. standard methods of computing the cubic contents of buildings to their recent and current work, and enter the results upon the forms which have been specially prepared for the purpose.

It is pointed out that a reliable and much needed schedule of prices per cubic foot for various types of buildings can only be compiled if adequate numbers of forms are duly filled in and returned to the Secretary for classification.

The standard methods of measurement which the Committee drew up after prolonged consideration and investigation were published in the issue of the JOURNAL for 17 September 1927, and are here repeated for the convenience of members :—

No. 1. LENGTH AND WIDTH MEASUREMENTS.

To be taken between the outer faces of the walls.

No. 2. Height Measurement.

To be taken from the top of the concrete foundation to (*in the case of a pitched roof*) :

a line midway between the point of intersection of the outer surfaces of wall and roof, and the apex ; or (*in the case of a flat roof*) :

a height of 2 feet above the roof.

In the case of a Mansard roof, its cubic contents are to be calculated separately.

No. 3. Projections.

After measuring the main structure an additional cube is to be made for the following projections :—

(*a*) Porches.
(*b*) Bays and Oriels.
(*c*) Turrets and Flêches.
(*d*) Dormers.
(*e*) Chimney Stacks.
(*f*) Lantern Lights.
(*g*) Terraces and External Steps.

The forms can be obtained on application to the Secretary R.I.B.A.

THE ANNUAL CONFERENCE OF THE R.I.B.A. AND ALLIED SOCIETIES. BATH, 20 to 23 JUNE 1928.

All members and students of the R.I.B.A. and all members of the Architectural Association and of the Allied Societies are cordially invited to attend the Conference to be held in Bath 20 to 23 June 1928. Full particulars will be issued in due course.

Members who propose attending the Conference are reminded of the following travelling facilities that are available :—

From London to Bath a tourist ticket is issued, available for three months, and with facilities for breaking the journey at all important points, for 24s. 9d. (3rd class).

Mr. Alfred Myers, railway agent, of 343 Gray's Inn Road, London, W.C., will be pleased to advise members who propose travelling from London and other centres, and also to issue tickets and book seats on application to him.

R.I.B.A. AND A.A. JOINT VISITS.

A visit of members of the R.I.B.A. and A.A. has been arranged to the new Midland Bank Premises, Poultry, E.C. (Architects, Messrs. Gotch and Saunders, with Sir Edwin Lutyens, R.A.) to take place on Saturday, 17 March 1928. Members will meet at the main entrance at 2.30 p.m. Tickets for the visit may be obtained from the Secretary of the A.A., 34–36 Bedford Square, W.C.1.

ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 4 June 1928, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 17 March 1928.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (*b*) and (*c* ii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

ROOMS FOR ARBITRATIONS, ETC.

Members requiring convenient accommodation for Arbitrations, Conferences, Committees, Lectures (Lantern if required) or other similar meetings, will find every facility available at the additional premises at 28 Bedford Square, W.C.1. Telephone : Museum 0942. Enquiries should be made of Mr. C. McArthur Butler [*L.*], who has charge of the arrangements.

ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION. LIMITED.

It would seem that the circular " A " issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers and Surveyors Defence Union, Limited, was formed under the auspices of and with the sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

Competitions

THE ROYAL MASONIC INSTITUTION FOR GIRLS : SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit designs for a new Senior School proposed to be built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor : Mr. Henry V. Ashley, F.R.I.B.A.
Premiums : £750, £500, £400, £300, £200.
Last day for sending in designs : 5 September 1928.
Last day for questions : 1 March 1928.
Total cost not to exceed £350,000.

Conditions of the above competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

PROPOSED NEW SENIOR ELEMENTARY SCHOOL AT BIRKDALE.

The Education Committee of the County Borough of Southport invite architects practising in the United Kingdom to submit designs in competition for a new senior elementary school at Birkdale. Assessor: Professor S. D. Adshead, M.A. [*F.*]. Premiums, £100, £75 and £50. Last day for questions, 31 December 1927. Designs to be sent in not later than 31 March 1928. By applying to the Director of Education, Municipal Offices, Southport, and enclosing 10s. 6d., conditions of the competition may be obtained.

NARROW STREET IMPROVEMENT, PETERBOROUGH.

The Corporation of the City and Borough of Peterborough invite architects to submit schemes and designs in competition for the erection of municipal offices, shops, private offices, and other buildings proposed to be built on a site in Narrow Street.

Total cost not to exceed £200,000.

Assessor: Sir Reginald Blomfield, R.A. [*F.*].

Premiums: 500 guineas, 250 guineas and 150 guineas.

Last day for sending in designs, 29 February 1928.

Conditions of the above competition may be obtained from the Town Clerk, Town Hall, Peterborough, by depositing £1 1s.

MUNICIPAL COLLEGE OF TECHNOLOGY, MANCHESTER.

The Corporation of the City of Manchester invite architects to submit designs in competition for an extension of the College of Technology proposed to be erected on a site adjoining the present College of Technology building in Sackville Street and Whitworth Street, Manchester.

Last day for questions, Saturday, 10 December 1927.

Assessors: Messrs. Alan E. Munby, M.A. [*F.*], Henry M. Fletcher, M.A. [*F.*], and Francis Jones [*F.*].

Premiums: £500, £400 and £300.

Designs to be sent in not later than 5 p.m. on Friday, 30 March 1928.

For conditions apply to the Town Clerk, Town Hall, Manchester, and deposit £1 1s.

Members' Column

FORMATION OF PARTNERSHIP.

Mr. D. Howard Leicester, A.R.I.B.A., has joined the firm of Messrs. Swan Maclaren and Craile as a partner, and his address is now Beach Street, Penang, Straits Settlements. He will be pleased to receive trade catalogues.

APPOINTMENT VACANT.

Assistant Architect, to be suitably qualified, preference being given to candidates with accepted professional qualifications and training in architectural design and draughtsmanship. Salary £350 per annum. The candidate appointed will be required to, pass a medical examination and will hold an established post under the Local Government and Other Officers' Superannuation Act, 1922, and be subject to the provisions of the Act. Forms of application may be obtained upon application, enclosing stamped addressed foolscap envelope, to the County (Education) Architect, 34, Old Elvet, Durham. Last day for receiving applications, Monday, 5 March 1928.

OFFICE AND RESIDENCE TO BE SOLD.

An Architect (F.R.I.B.A.), who contemplates living out of town and moving his office to the neighbourhood of the Railway Terminus which he will be using, wishes to dispose of his combined residence and office in S. Kensington (three minutes from Gloucester Road Station); 35 years' lease. Particulars on application to Box 1528, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION.

Fellow of the Institute with an office in the West End desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

Fellow of the Institute with a West End office, having a room to spare, desires to meet another architect, with a view to sharing accommodation and running expenses.—Reply Box 7474, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

Minutes XI

Session 1927-28

At the Eighth General Meeting (Ordinary) of the Session 1927-28, held on Monday, 20 February 1928, at 8 p.m.

Mr. Walter Tapper, A.R.A., President, in the Chair.

The attendance book was signed by 13 Fellows (including 3 Members of the Council), 10 Associates, 2 Licentiates, 2 Hon. Associates, and several visitors.

The Minutes of the Business General Meeting held on 6 February 1928, having been published in the Journal, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:—

Halsey Ralph Ricardo, elected Fellow 1906.

Lewis Solomon, elected Associate 1871, Fellow 1883.

Percy Benjamin French Freeman, elected Licentiate 1911.

Godfrey Alan Keith Robertson, elected Associate 1919.

And it was *Resolved* that the regrets of the Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The following member attending for the first time since his election was formally admitted by the President:—

Mr. J. I. King [*A.*].

Professor A. P. Laurie, M.A.Cantab., D.Sc., F.R.S.E., Hon. Associate, having read a paper on "Stone Preservation and Decay," a discussion ensued, and on the motion of Dr. R. E. Stradling, Director of Building Research, Department of Scientific and Industrial Research, seconded by Mr. H. D. Searles-Wood [*F.*], a vote of thanks was passed to Professor Laurie by acclamation and was briefly responded to.

The proceedings closed at 10.25 p.m.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. Journal must be taken as the individual opinions of their authors and not as representative expression of the Institute.

Arrangements have been made for the supply of the R.I.B.A. Journal (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary R.I.B.A., 9 Conduit Street, W.1.

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